

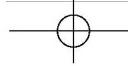
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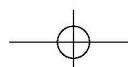


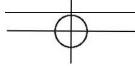
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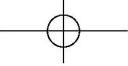
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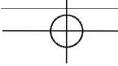
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# ART

DORE ASHTON

## WILLEM deKOONING

An idea peculiar to painting in America since the war is that a painting, no matter how "abstract," must have a subject. The insistence by American abstract painters that their work is premised on the subject was originally a retort to European nonobjective dogmas. But gradually, as often happens with ideas sponsored by reaction to other ideas, the notion of subject became independent of its origin; became, in fact, a rallying point, a principle which undoubtedly added to the impetus of the so-called New American Painting. The preservation of a moral basis—for it is a moral notion that art is an expression of a particular subject—has served to sustain the best of a movement that might otherwise have fallen rapidly into static academic formalism. Whatever strength there is in contemporary American painting is derived from an underlying conviction that a painting is more than form and color on a flat surface.

In order to avoid the conventional limitations of subject (designations such as landscape, still-life, nude, etc.) the American painter allowed for the possibility of subject not available for verbal translation. Freedom from that which is nameable in language can naturally lead to considerable confusion. It should be understood that subjects in the abstract do not often make themselves manifest, not even to the working artist. But the idea of the necessity of a subject lingers behind the threshold of expression and serves as moral guide and prod.

Because of the general agreement among artists that abstract paintings do have subjects, I think it is misleading to regard Willem deKooning's recent abstractions as "paintings about painting" as one critic suggested. DeKooning's entire development belies this. He has never been an "esthetic" painter, although he is undeniably susceptible to the sensuous pleasures of manipulating oil paint.

His vitality, his painterly instincts, his virtuoso capacity to feel life beneath his brush as he works are certainly salient characteristics. But it should not be forgotten that deKooning has again and again indicated his interest in subjects, not only overtly in the "Women" series, but obliquely in his abstractions. The cues to actual occurrences in his emotions, and the expressed residue of direct experience, have always been present.

It was nevertheless difficult to move back to the sources of deKooning's subjects in recent paintings. In them he has carried to



Willem deKooning

*Interchanged*

Courtesy Sidney Janis Gallery  
Photograph Oliver Baker  
Edgar Kaufmann Collection

what is probably its furthest point a tendency that appeared years ago. The flatness of these paintings, their planar composition is actually the culmination of abstract experiments deKooning began immediately after he painted the "Women."

At that time, as in "Interchanged," deKooning suppressed his curvilinear impulse. He renounced chiaroscuro and the sinuous line that had characterized earlier work. He wanted to experience the broad designations of space used by the painters who always composed one flat area behind another in parallels, and never permitted the curving flourish of their brushes to form rounded shapes. All growing or organic shapes have curved walls, and the curve itself is a symbol of that which is living. In moving into flat forms and arbitrarily angular composing, deKooning discovered a virtual abstract realm familiar to other painters of different temperament.

Even so, in a painting like "Interchanged," deKooning could not down his impulse entirely. The flat of his brush continued to pick up half-tones, and twisted capriciously as it moved. At the time when

he seemed to hunger for the detached experiences of the completely abstract painters, deKooning could not shake himself loose from his own temperament, his innately baroque love of all that is incipiently mobile.

In the paintings of 1958 and 1959, however, he appears to have reached a passionately desired terminus: They deny absolutely the existence of a middle ground, of human or vegetable forms, of local color. It is perhaps because of the resulting willed vacancies that so many commented on the "emptiness" of them.

But emptiness is precisely his end. The subject of these paintings is the void. Without exception, and even when certain landscape



Willem deKooning

*Woman—Sketch*

Courtesy Martha Jackson Gallery  
Photograph Oliver Baker

suggestions are felt, deKooning has kept his paintings clear for the expression of voidness. In some of them void is like sky, painted bright blue. In others, void is like a channel leading out to sea, moving from one corner diagonally to the opposite corner. Still others show void as the abstract plane abruptly dropping off into ether. Whatever events occur on a major plane are invariably qualified by the open void.

The description of the void is not a joking matter, nor is it an easy matter. Poets and philosophers have wrestled with it for centuries and painters even before the abstract era were attracted to the concept of that which is not stable or solid. DeKooning's preoccupation with flatly expansive space is serious, and his means of qualifying his subjects were, in several instances, brilliant.

The experience of vacancy is a basic human experience. It occurs not only in reveries and dreams, but in waking physical life. There can be no doubt that deKooning consciously emptied his canvases. He probably avoided the clamoring willfulness of the thing-like forms that reside in him. By painting these compositions with their minimum of solid form and structural underpinnings, he renounced much that previously called forth the nervous, thrusting gestures typical of his older work.

The subject, then, is the void. And the predicate, as in grammar, is that which is affirmed or denied of the subject. In these paintings,



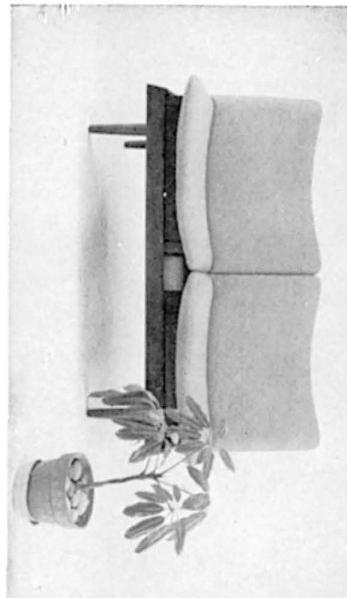
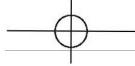
Willem deKooning

*Palisade*

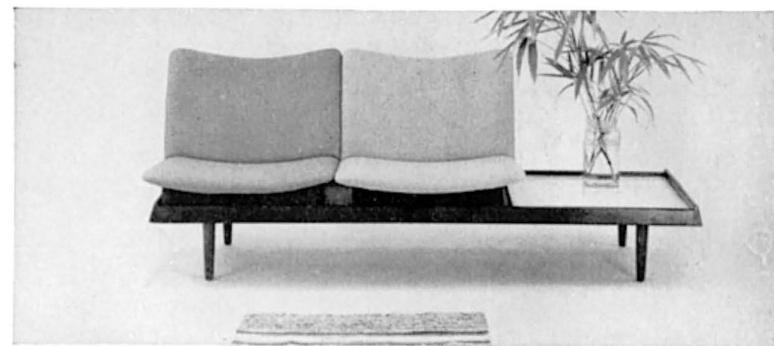
Courtesy Sidney Janis Gallery  
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the predicate is the way the void is expressed formally. When deKooning lays down a broad, flat blue, as he does in "Palisade," and overhangs it with a rather solid mass of blurred pink and yellow, the voidness of the blue is forcefully confirmed. In "Park Rosenberg" however, the heavy blue area becomes a shape suggesting submerged life, and the cool brown vacant areas behind it are activated by an impulsive S-shaped line that refuses to leave emptiness in its normal quiescence.

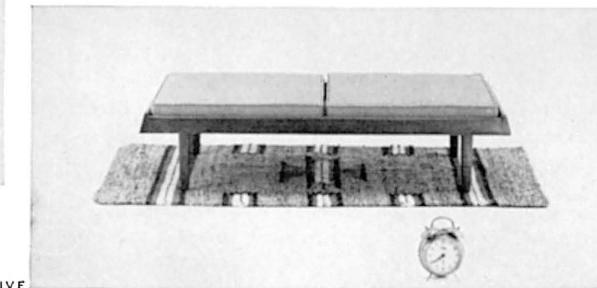
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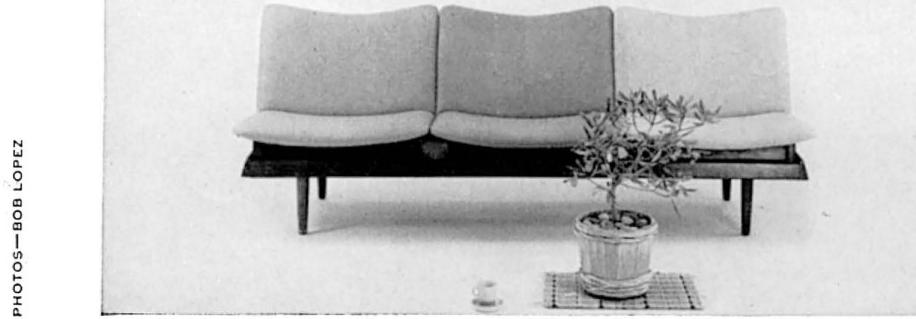


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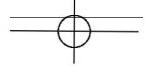
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## MUSIC

PETER YATES

### CHAMBER MUSIC AND THE SPONTANEOUS: PART 1

"The mind shrinks before the spontaneous; that is why our scientific theories cling so desperately to evolution. Be it a cosmogony, a theory of life, or a sociological hypothesis, everywhere we find this horror of the cataclysm. At any cost we refuse to recognize that catastrophe and revolution, spontaneous generation and accidental discovery, may have been dominant factors in the history of the universe or of the race." Tobias Danzig: *Number*.

Yet spontaneity before all else is in the end what we most wish in art. It is what the critic wishes and the editor desires; the lack of it he deplores, even though when it occurs he may not rise to it. Spontaneity may be the most casual, as ultimately it is the most religious experience, since true revelation can only be spontaneous. Unpremeditated it may please us; at the highest level it springs out superior to every discipline.

One reads that Toscanini reproduced the composer's exact meaning, or notation, or this or that, according to the literality of the enthusiast, who is often enough just selling himself sentimentally on a form of words which will make up for his own real lack. The fact is that Toscanini's performances reached the heights only when he had induced in himself and the performers an almost reckless indifference to the possible. His recording of Beethoven's Ninth followed by two days one of his more routine readings of the same work for a national broadcast. The first recording try hit high level through the first three movements; only in another session did the finale reach the extraordinary obbligato freedom that has been preserved for us. (I had this chronology from one of the participants.) Yet the spontaneity is controlled within such limits that the second try caps the first.

Recording Mahler's Second, Bruno Walter lifted the usually lazy and almost consistently careless New York Philharmonic to such rapturous accuracy that the part-playing when heard delineates the entire score: the ear follows the complete evolution of motifs into themes and themes into all related and contrary positions. Yet I have never heard this admirable conductor do so much for Brahms; the melodies invariably swim, however pleasantly, in a brown gravy of undifferentiated parts. This German habit is known among its admirers as "the Brahms style." With Bruckner or Mahler it is almost as if he shared at each reading in the original creation, as indeed he did share in the composing of the Mahler Second.

A violinist famous for his accuracy, when congratulated on having managed in two successive performances of the Beethoven Concerto two differing interpretations, responded with almost pathetic eagerness: "Did you really hear that!" A famous harpsichordist talked at length about and demonstrated the careful alterations of rhythm he believes he practices, playing all the time with metronomic invariability. Fear of the spontaneous is more deeply ingrained in most of us than the desire for it. Our reaction to Don Juan, the arch-figure of the undesirable spontaneous, is to be attracted to him and name him villain. That is one reason why Lucifer and the hero-villains of Shakespeare exert so much attraction on us.

I heard only one of the three concerts given here this season by the Budapest Quartet for the Music Guild. The three programs followed the same format: a late Haydn Quartet, a Bartok Quartet, and one of Beethoven's Rasumovsky Quartets. My enthusiasm for Haydn has been steadily growing, partly I believe because musicians have lately been playing his music with more seriousness, weighing it for itself instead of reproducing it in the shadow of Beethoven or Mozart. I rather feel also that the most recent developments in musical experience incline more to the manner of freedom habitual in Haydn's music, while drawing away a little from the art of his two chief contemporaries. Or it may be just that as after we had temporarily exhausted our resources in comprehending Beethoven we turned with fresh recognition to Mozart, so now, having exhausted our contemporary awareness of Mozart, we are turning to the freshness of Haydn. On this subject I am not prepared to expound. Let's say then that lately I have heard more Haydn with more pleasure than ever before.

At the third program of the Budapest series they played the Haydn Quartet in G minor, opus 74:3, called "The Horseman" because of a rather ominously cantering motif in the final movement. (My score

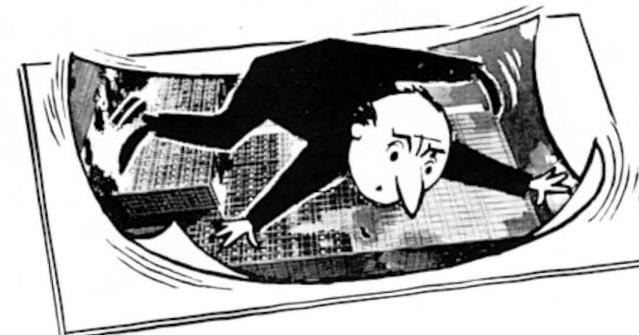
claims it is because of a prancing motif in the first movement. You may take your choice.) They played it very well, if perhaps too intensely. I am convinced Haydn's music gains by a broader, more relaxed measure, allowing free internal rhythmic play across the parts. The second movement of this Quartet shows again that Haydn's music is the *locus classicus* for written-out embellishment in the styles of the preceding century, as if Haydn, like the elder Bach, wished to preserve in exact notation the unwritten conventions of performance he had inherited. A simple melody over a plain accompaniment reproduces an Italian middle movement of the sort we rapturously welcome in Vivaldi concertos, unmindful of the fact that in such movements the melody was always elaborately embellished by the solo violin. Haydn has written out in this movement the solo embellishment, and our historical ear may recognize what we are being denied by literal note-playing in Vivaldi. The embellishment is tasteful and reserved, unlike the excesses practiced by the first violinists Mozart complained of who improvised passages all through his little symphonies during his first visit to Italy.

Then there was the Bartok Sixth. Two seasons ago, at another Budapest concert, we were swept by a magnificent reading of this Quartet. This time the reading was subdued, almost withdrawn, elegiac. Less exciting certainly, yet a distinct face of the music. With more maturity I am less inclined to require that every other performance reproduce the one I recall with most pleasure. Certain unequalled performances do stay in my mind, but I try not to let them get in the way of each fresh experience. I have little sympathy for the person who remarks unctuously that whatever the players may do he has the music in his head, and it suffices. He may as well stay home or listen once more to his favorite record. I go out in search of renewal, hoping always for the rapture of a completely spontaneous experience.

This time it occurred where I would least expect it, in the Third Rasumovsky Quartet by Beethoven. In the Haydn the quartet had played well, in the Bartok it may be a little carefully. Here they let go. Now it's easy to say that. The letting go may be in the listener. Possibly something occurs to wake him up. This time it was the real thing.

(Continued on page 28)

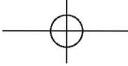
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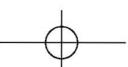
Designed by  
  
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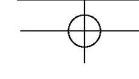
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Dining Table Scene (Top Right)		
Bedroom Table Scene (Bottom Right)		

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***in passing***

**MINORU YAMASAKI:** I believe that serenity is an important ingredient which must be instilled in our new architecture if it is to be truly meaningful to our society. It is hardly necessary to speak against the histrionic exhibitionism of a segment of our architectural population which has been wreaking havoc with our American landscape. They have no serious claims to the direction of architecture and I am sure that the public will soon dispense with them. I am also aware that the best architecture possible, by itself, cannot give us the better life, but we all know that it makes a significant contribution toward it. However, I believe that the quality of serenity is vitally necessary to our architecture for the following three reasons: human experience; human dignity; human idealism. The first reason, human experience, is my way of saying that all building is the result of human need and therefore should be sensitively molded to the experience of man in this world. A serene environment would provide haven from the worries which are so pressing on mankind. It might even inspire him to creatively think his way out of his problems, and would be respite from their chaos and tumult, and might ease significantly for us.

With the second reason, human dignity, I will attempt to point out why our architecture has a different philosophical basis than historical architectures of the past. Most of the great architecture of the past which we so admire was built for specifically monumental purposes—the Cathedrals, the Taj Mahal, San Pietro, Versailles, and you can go on ad infinitum. All were built to impress and awe the masses. Today buildings are for all of us. Our democratic ideals need buildings which give us instead of a sense of awe, a sense of happiness, peace, security. The office buildings, the schools, the factories we build have little need of the qualities of grandeur or monumentality which was so prominent an aspect of important building in the past. Looking at the grimmer side I would note that authoritarian civilizations such as the early Egyptian built only tremendously overpowering and gloomy structures. Modern dictators like Hitler and Mussolini were insistent on showing their absolute authority in buildings. The Soviets obviously are following a like pattern.

Thus it is important that those of us, who pride ourselves in democracy, who believe in cooperation and warmth in humanity, gentility as a virtue instead of brutality, must express our beliefs in the physical terms of our architecture. Then not only would we symbolize our philosophy but we would have this friendly and peaceful environment to help us develop further these qualities in which we so fervently believe. Though there are a few buildings needed by our society which must contain the quality of monumentality, they are few and far between. The

overwhelming majority of buildings necessary to house us must be warm and pleasant, peaceful, dignified and delightful.

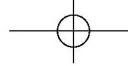
My third reason is human idealism, it being the effort of man to make himself better than he is. To revive the age old discussion of materialism versus culture may seem trite here, but it is true that many men have forgotten in their struggle for material gain, the reason for life. One important aspect in the development of the spiritual side of man is his search for beauty through art. Thus architecture becomes of great importance since it is the art which is closest to man. Almost all men are involved in architecture, critically or creatively. They use it for shelter, inspiration and ostentation. Thus it can be the best instrument with which to reveal to his consciousness the need in life for beauty. This being the case then, our purpose is gained more surely if the building is an object of love for man rather than something of which he is in awe or with which he is uncomfortable. I have always had a strong desire to touch those buildings I liked best.

Because of my stress on serenity, I hope I cannot be misinterpreted by any twist to mean that I am for standardized architecture. I have no qualifications when I say I am against regimentation of any kind. Very early in our efforts we were involved in building many acres of public housing in St. Louis. After these had been built, I realized with full intensity the mistake of this kind of housing. The tragedy of housing thousands in exactly look alike cells may be necessary as an interim measure. I doubt it, but it certainly does not foster our ideals of human dignity and individualism.

We in America have been experimenting for the past few years the growing pains of testing a formula architecture. New York City is perhaps the best showcase but this formula has faced our streets in every village and city in America. With every passing day architects everywhere are beginning to realize that monotony and dullness can be the only result of formula architecture. The reason is obvious. The sensitivity and creative ability latent within every architect are stunted completely under the dogma of standardized design. The individual creative expression of every architect is vitally needed to create the complex and interesting environment necessary today. Within this creativity however, the instilling of these two ingredients serenity and delight are of vital importance.

The tools we have for this task are marvelous. Technology has provided us with more flexible, logical and easier methods of construction than mankind has ever known. If we use the utmost of our creative abilities, we should with the advantage of these tools, be able to create the kind of environment to which we aspire. For

(Continued on page 28)

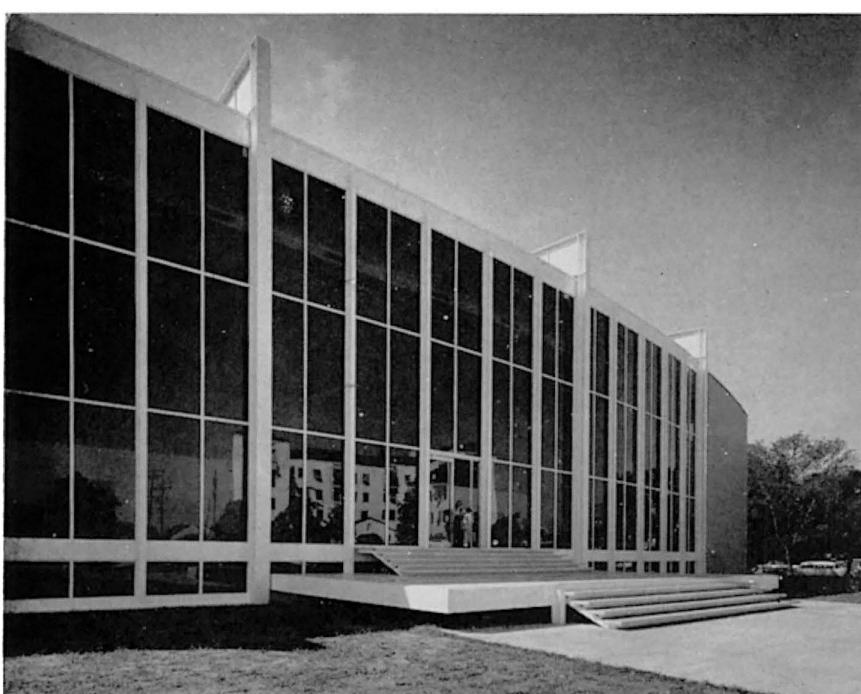


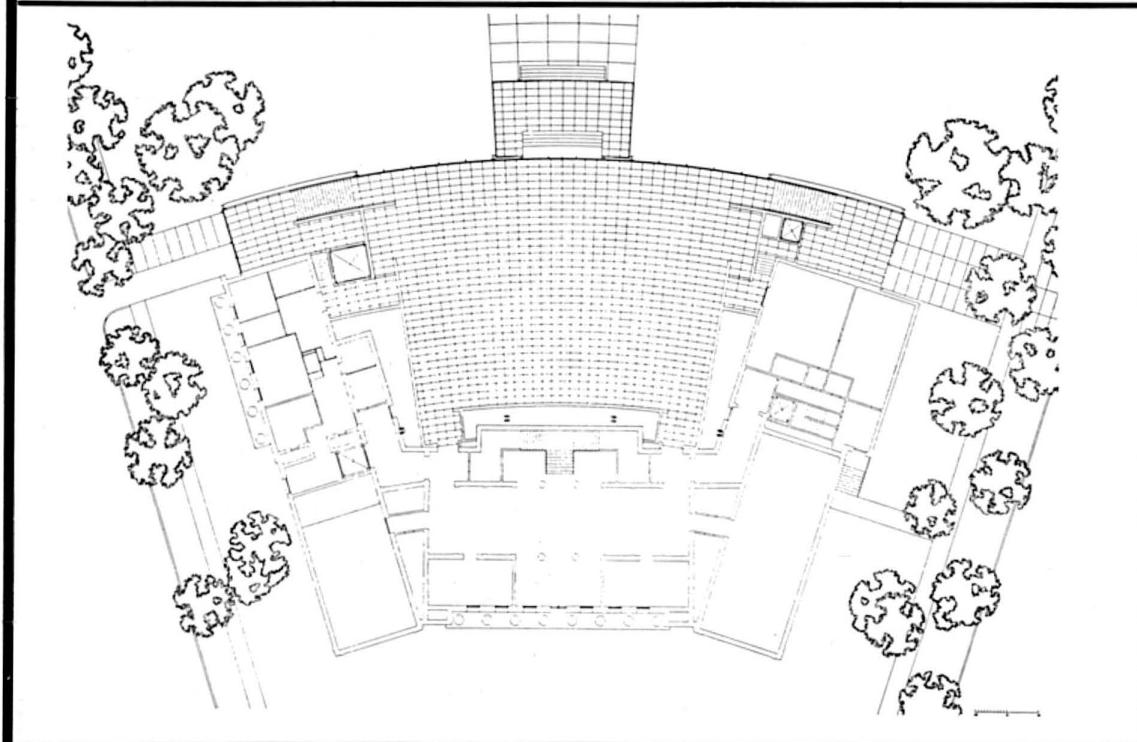
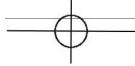
MUSEUM ANNEX

STAUB, RATHER AND HOWZE, ASSOCIATE ARCHITECTS  
FRANK J. KORNACKER, STRUCTURAL ENGINEER  
HAROLD C. WILL, MECHANICAL ENGINEER

MIES VAN DER ROHE, ARCHITECT

CULLINAN HALL—THE MUSEUM OF FINE ARTS OF HOUSTON





PHOTOGRAPHS BY HEDRICH-BLESSING

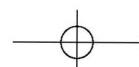
This project is an addition to the existing Museum building, and is the first construction stage in a proposed master plan for the Museum. The new building encloses a court on the north, formed by the two wings of the existing building.

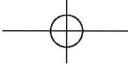
Storage and service facilities, studios for the Museum school and minor exhibition space are provided in the basement. The main floor is primarily a large exhibition hall for the Museum. The stairs at the east and west sides of the hall allow circulation to the basement and to second floor mezzanines, also used as exhibition space, that lead to the existing second floor galleries and will connect with the future second floor. Circulation connections have been provided in the basement and on the main floor to public and administrative spaces. The raised terrace on the north forms the new main entrance to the Museum. The east and west entrances are for the Museum school and receiving respectively.

The basement and main floor construction is flat slab reinforced concrete construction, and the superstructure a welded structural steel frame. The roof is supported by four 82-foot-long, 5-foot-deep plate girders above the roof plate. This system allowed a column free, flexible exhibition hall, approximately 10,000 square feet in area. The ceiling height on the main floor is 30 feet. The building is enclosed with neutral gray tinted plate glass in steel bar frames supported by steel wide flange mullions on the north, east and west, except for the outer bays on the north which are brick. Other materials used are Roman travertine for the entrance stairs and terrace, green Venetian terrazzo floors and stairs and plaster walls and ceiling.

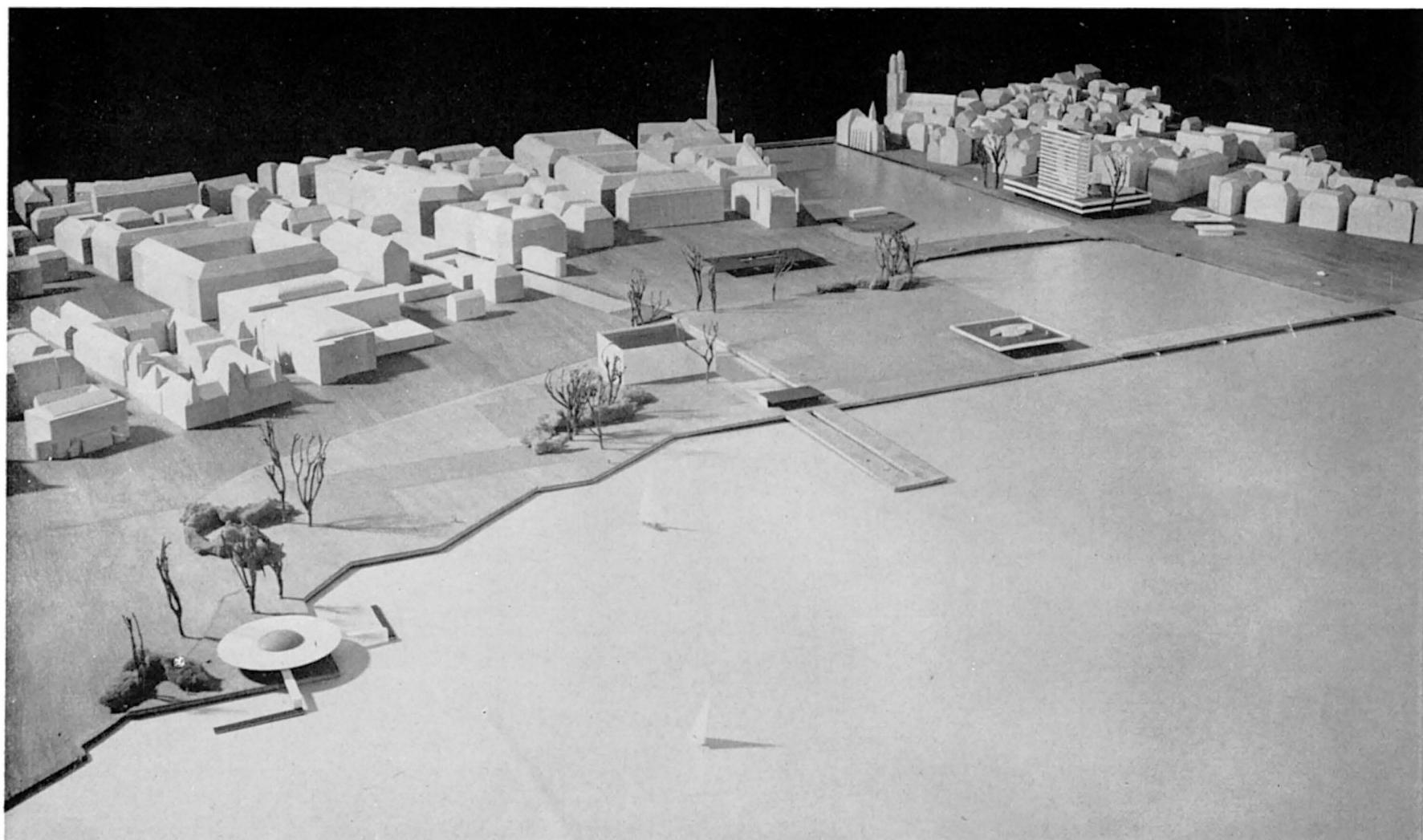
General lighting for the main hall is from the perimeter of the ceiling and outlets for supplementary exhibition lighting are provided in the floor and ceiling. The building is completely air conditioned.

The proposed sculpture garden will provide the Museum with an outdoor space for exhibitions. The garden will be entered from what was formerly the main entrance to the Museum. A raised terrace similar to the one at the new main entrance forms the connection between the building and the garden. A reflecting pool forms the limit of the garden at the south end and low garden walls enclose the space on the east and west. The garden has been planned in such a way that the large trees on the site will not be disturbed. Roman travertine is the material for the paved surface and the garden walls.





12

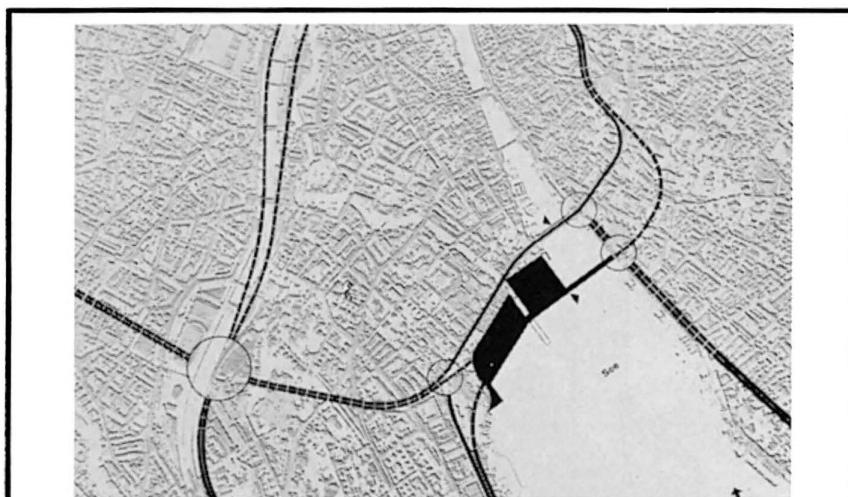


VIEW OF THE MODEL: TO THE RIGHT, THE RESTAURANT AND ART MUSEUM; CENTER LEFT, THE YACHT CLUB BAY

### A PARK ON RECLAIMED GROUND—

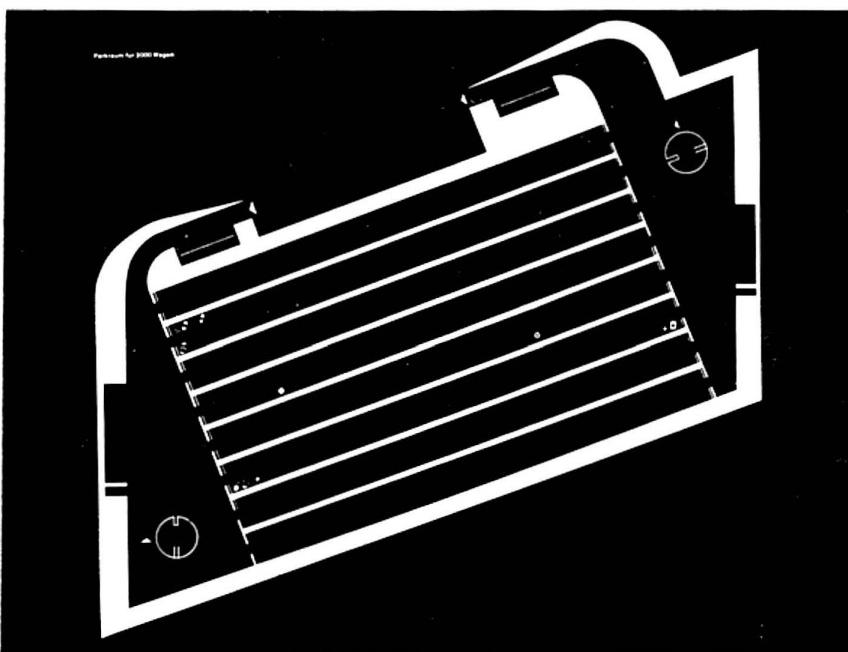
ZURICH, SWITZERLAND

BY WERNER MULLER, ARCHITECT



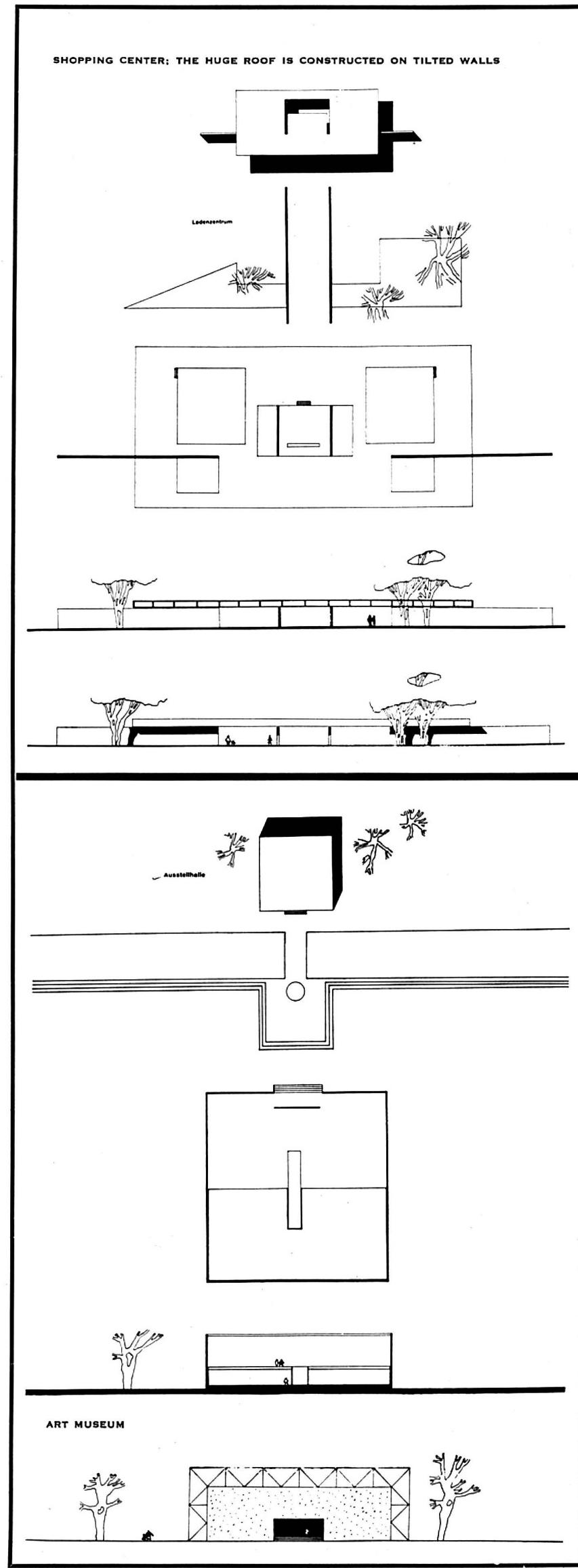
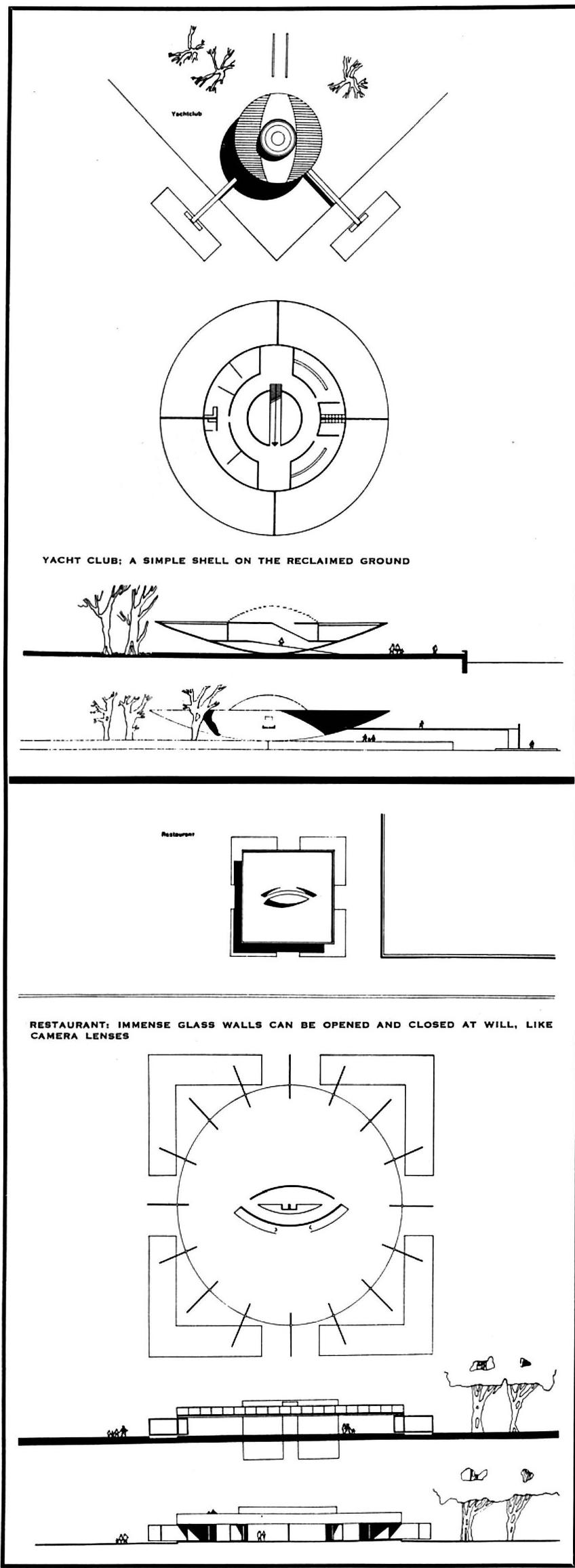
This new park planned as a project for Zurich, Switzerland, is to be developed on land recovered from the lake itself. It is an attempt to create an area in which there will be no traffic problem, devised as a prototype for a green area in which pedestrians are to be strictly separated from traffic. The ground will belong to the pedestrian who will only be in contact with traffic at certain points: stations, halts, parking places, etc. This park off the lake is to be an affair of man: a park rid of traffic noise, in the middle of town. It will be above all a "park," 100,000 square meters of green ground, trees, water, walking space. Buildings are merely to be attributes placed freely amid the park. There will be an exposition hall, a restaurant near the lake, and a huge covered area with a service center.

It is planned also to incorporate a yacht club and a shopping center in the general enterprise. Underground structures will serve parking needs for about 2000 cars. This parking-cellars will have the necessary annex buildings such as repair shops, cleaning, greasing, filling stations, information offices. These underground areas are also planned to serve as civilian safety shelter for approximately 20,000 persons.



TOP LEFT: BLACK AREA: THE NEWLY WON LAND: THE UNDERGROUND PARKING CENTER IS DIRECTLY CONNECTED WITH THE CITY ROAD-NET

LEFT: UNDERGROUND PLAN: 8 TWO-STORY AISLES, EACH OF WHICH CAN ACCOMMODATE 250 CARS



14



MAIN ENTRY WITH WALL OF REDWOOD; STEEL RODS SUPPORT COVERED WAY; PALOS VERDES STONE WALL



A GLASS WINDBREAK SEPARATES THE POOL FROM THE GRANDCHILDREN'S PLAY YARD. THE WELDED ALUMINUM STAIRWAY WITH EXPOSED PEBBLE CONCRETE TREADS IN ALUMINUM PANS LEADS DIRECTLY TO THE UPPER LIVING QUARTERS

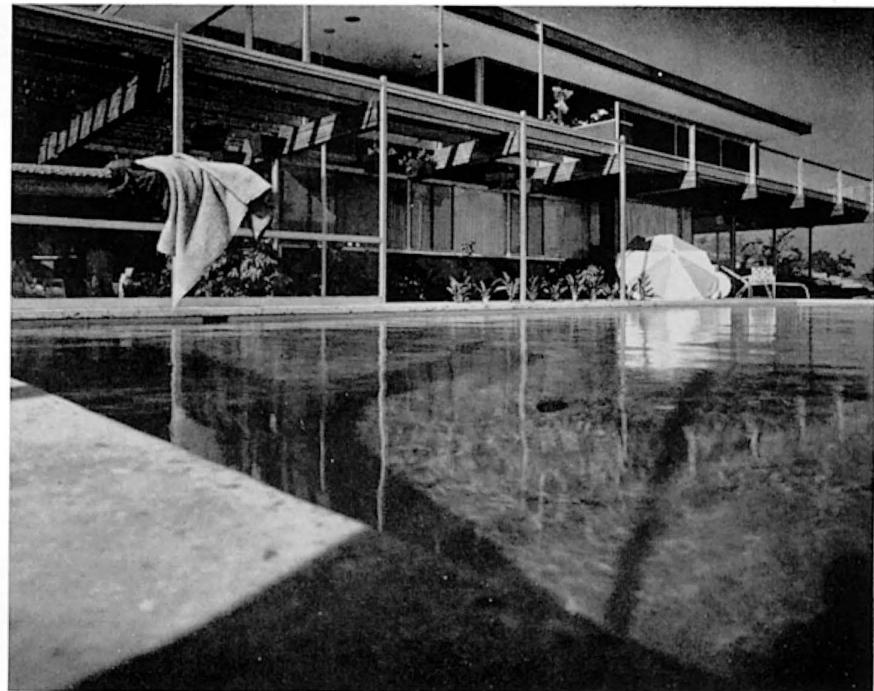
### HOUSE BY THE SEA, BY RICHARD J. NEUTRA, ARCHITECT



THE LIVING ROOM WITH ITS BROAD DECK BECOMES A PAVILION RAISED ABOVE THE SURROUNDING LANDSCAPE AND OVERLOOKS THE WIDE EXPANSE OF THE HARBOR

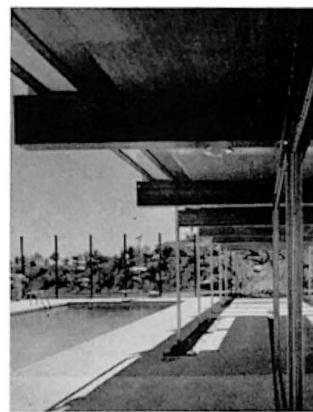


THE PARENTS' WING AND GARDEN OVERLOOKING THE SEA

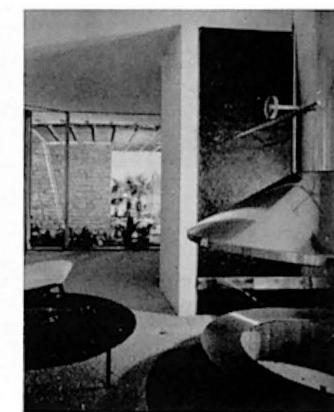


THE HOUSE AS SEEN OVER THE SWIMMING POOL

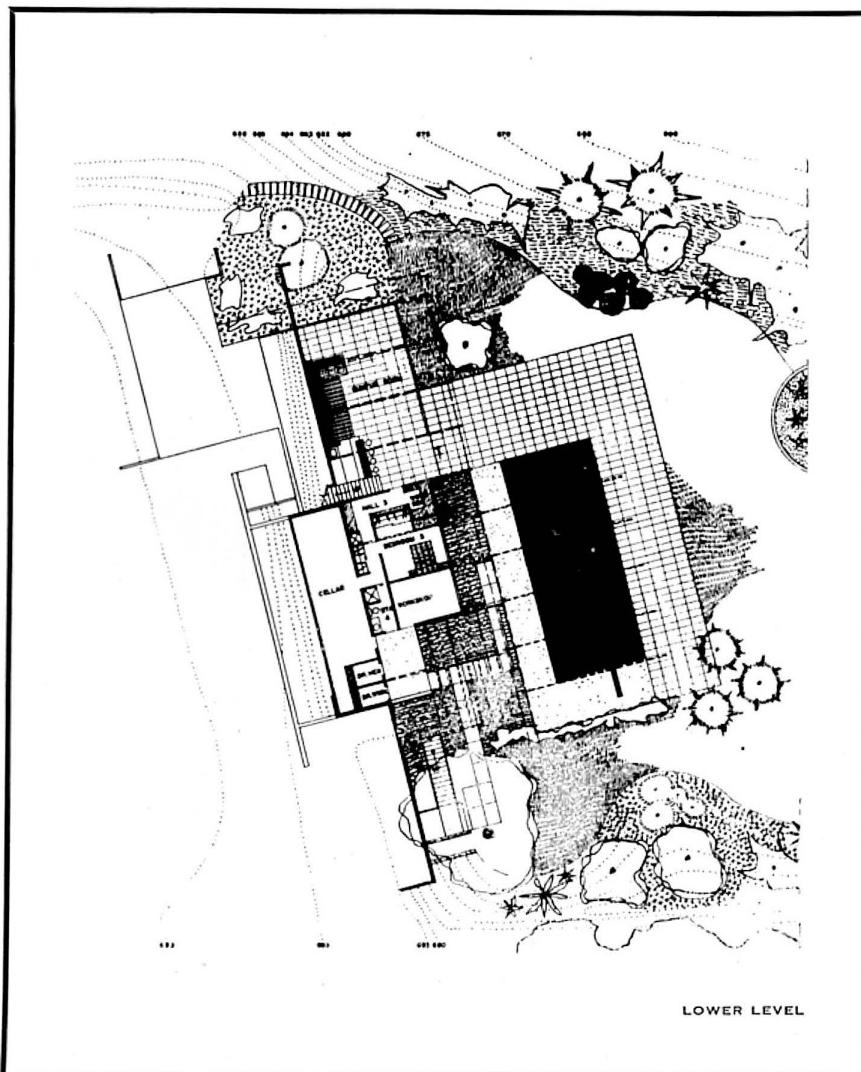
This family dwelling has been thoughtfully designed to serve three generations. It is a house for a client engaged in the business of ship building, who, working with the architect, arranged that the construction be done by his own craftsmen. All this has resulted in meticulous detailing. Much of the structural fabrication and finishing work was done at the ship building shop and shows the characteristics of naval construction. Stainless steel and anodized aluminum have been imaginatively used, and the varnished laminated beams treated with weather resistant materials. The master suite and general living quarters, the kitchen and eating area are grouped between an upstairs patio and the large seaview terrace. A large activity room with bar and fireplace opens from the lower level to the pool terrace and the ocean-front garden. The house is oriented to a sweeping view up and down the coast and has been generally planned to house the interchange of activities of three generations.



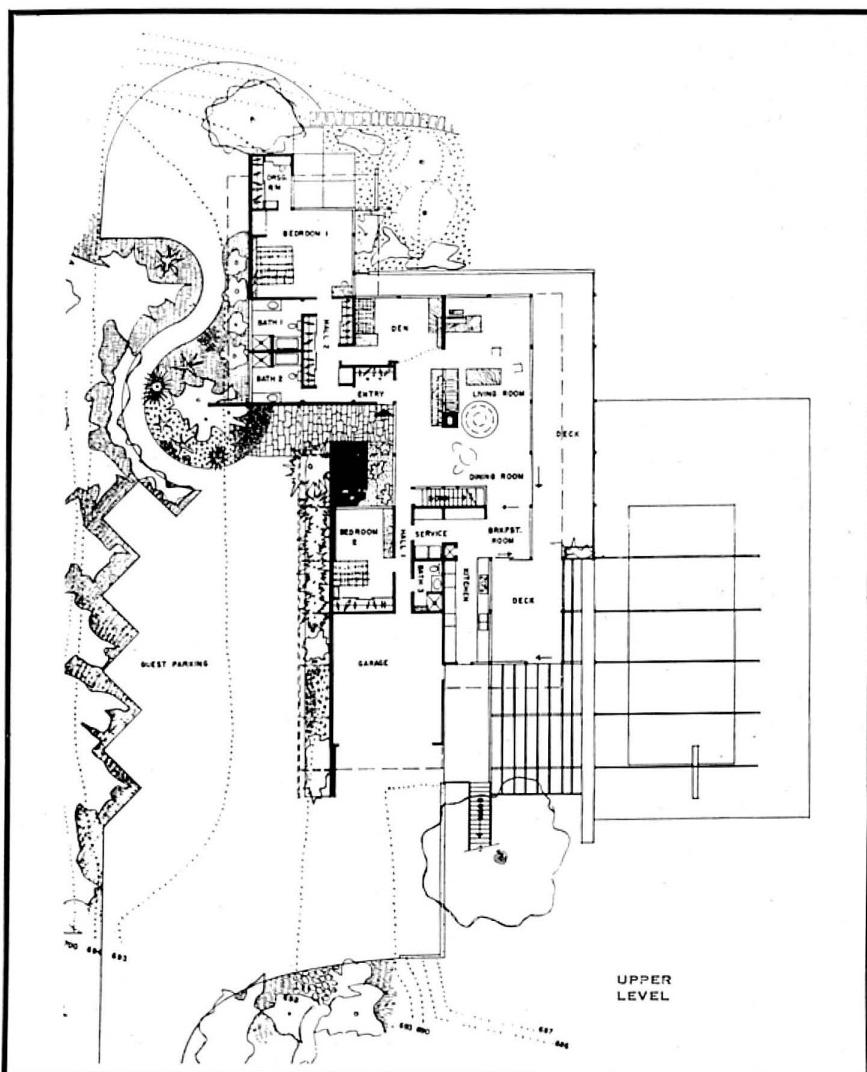
THE POOL REFLECTED BY GLASS WALLS

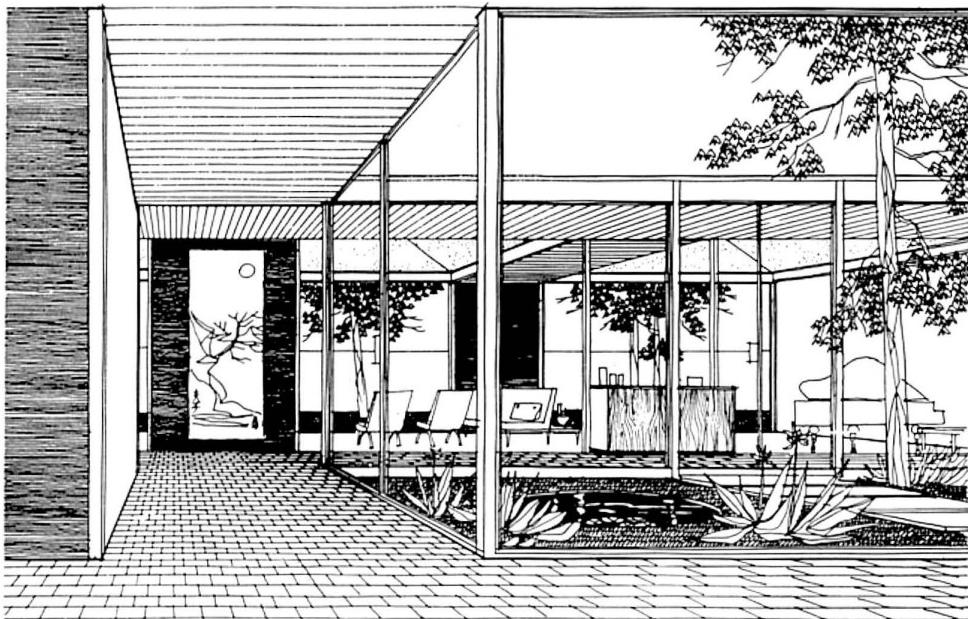


STAINLESS STEEL FIREPLACE

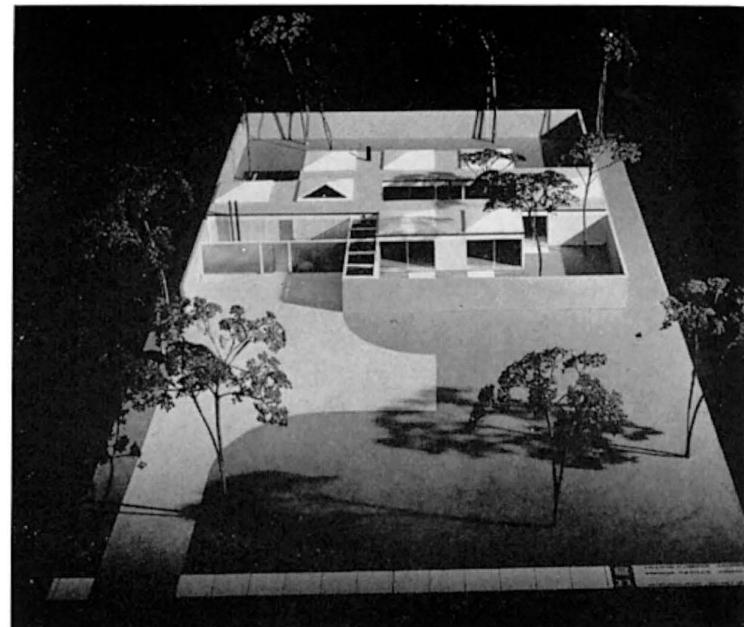


PHOTOGRAPHS BY JULIUS SHULMAN





VIEW AT ENTRANCE

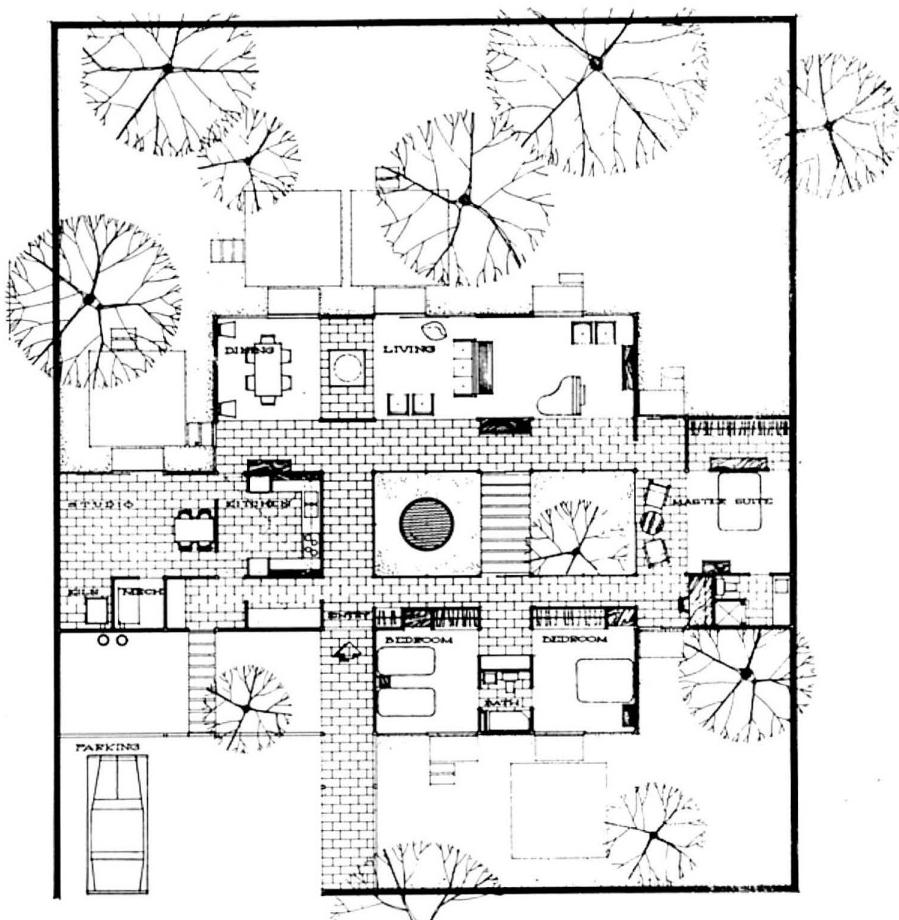
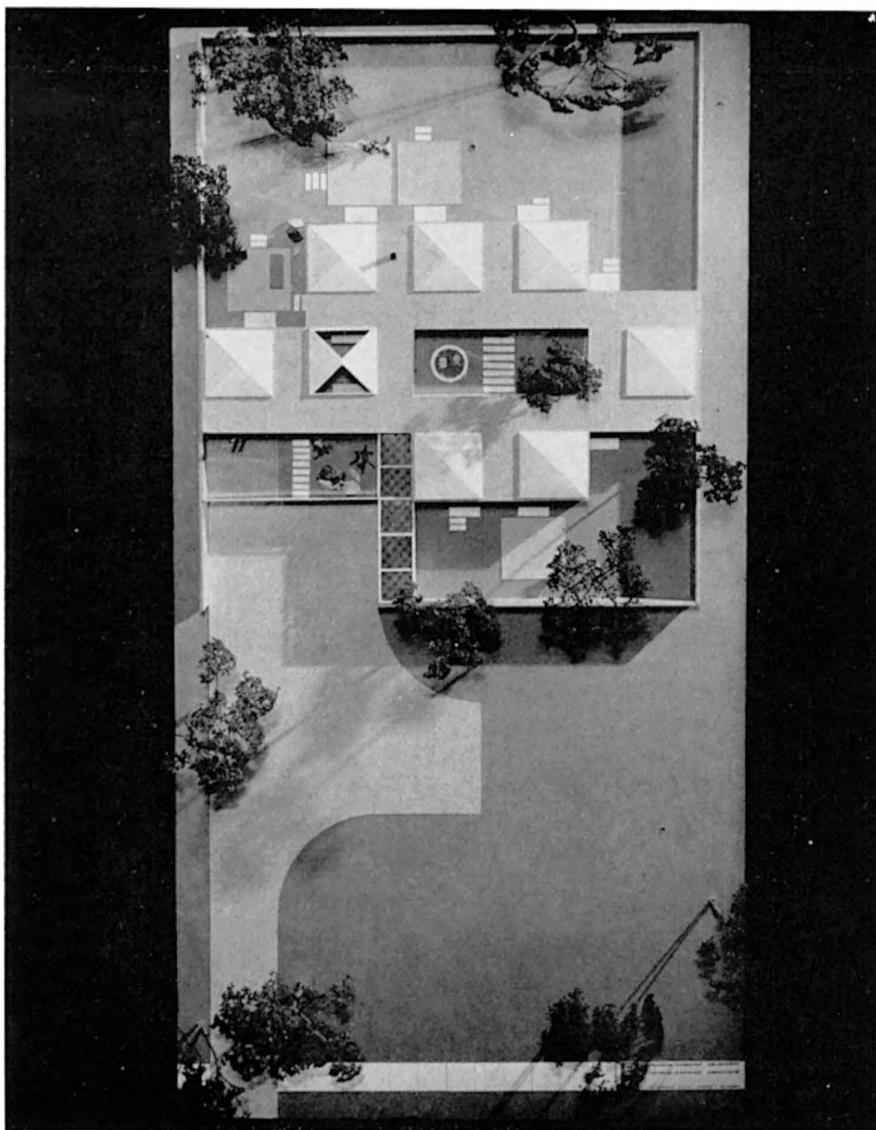


**HOUSE BY  
GASSNER AND NATHAN, ARCHITECTS**

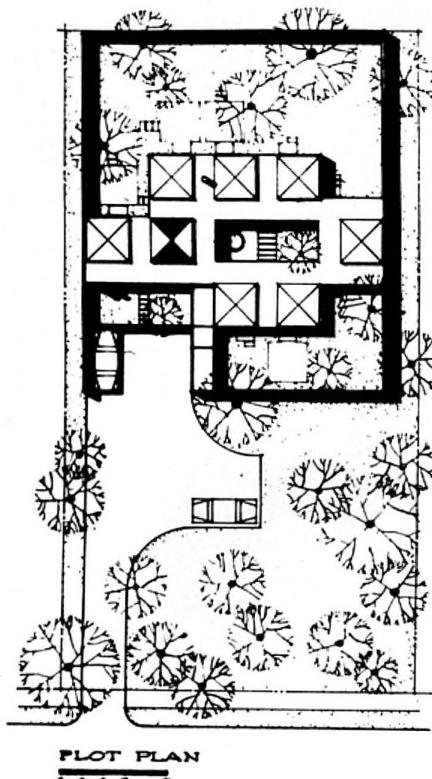
The house is designed for a heavily wooded "in town" lot in a quiet well established neighborhood. The basic program calls for three bedrooms, an interior court and a ceramics studio. It was also required that the house relate to the outside as much as possible with a minimum loss of privacy. These design determinates led to a court type of solution.

Architecturally an attempt was made to arrive at a design that would have order and discipline and yet not be rigid and inflexible. It was also desired to develop a house that could not be encompassed at a single glance, but rather one that would unfold as the spectator progressed through it. A house without the traditional beginning, middle and end, but one that is experienced in the continuous present. For this reason the house is a series of vistas and spatial experiences. Each one of the major spaces is roofed with a low square pyramid that spatially emphasizes the areas, both internally and externally. All other parts of the house, circulation space, utility areas, etc. have a flat roof and ceiling.

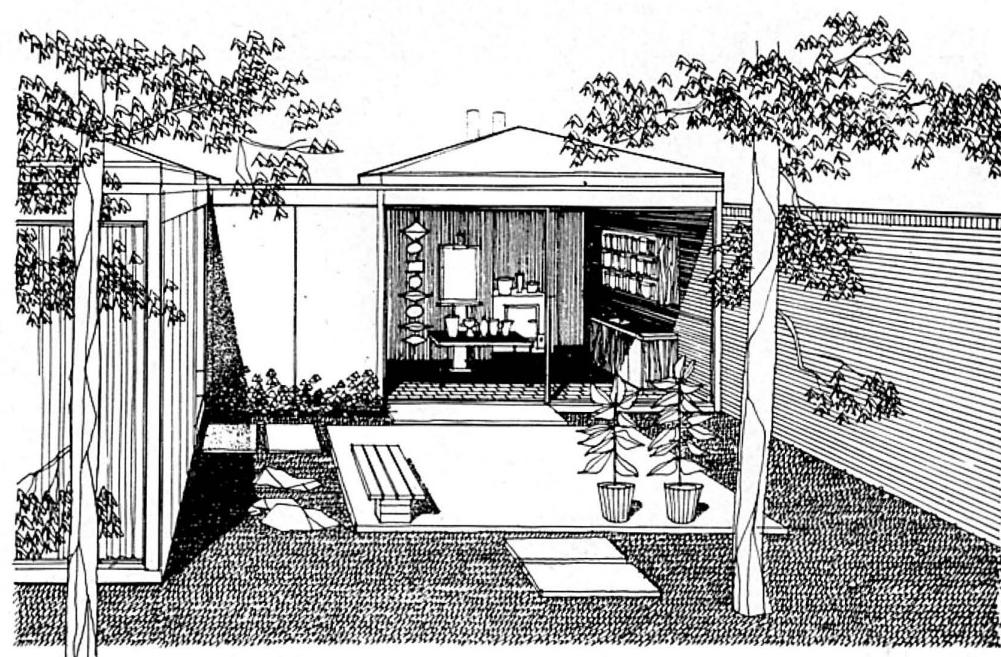
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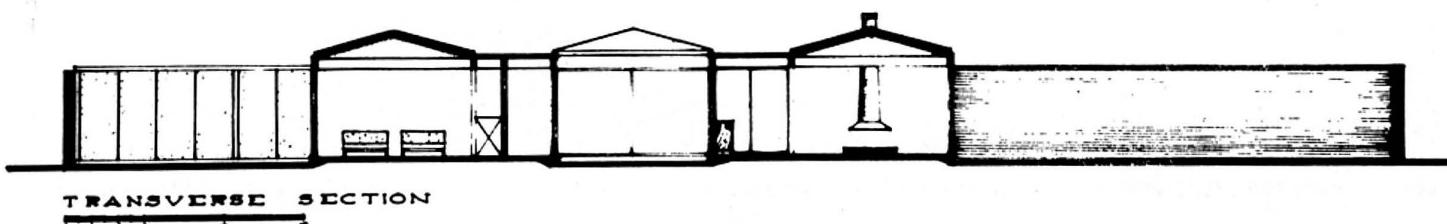
AN AWARD CITATION FROM PROGRESSIVE ARCHITECTURE



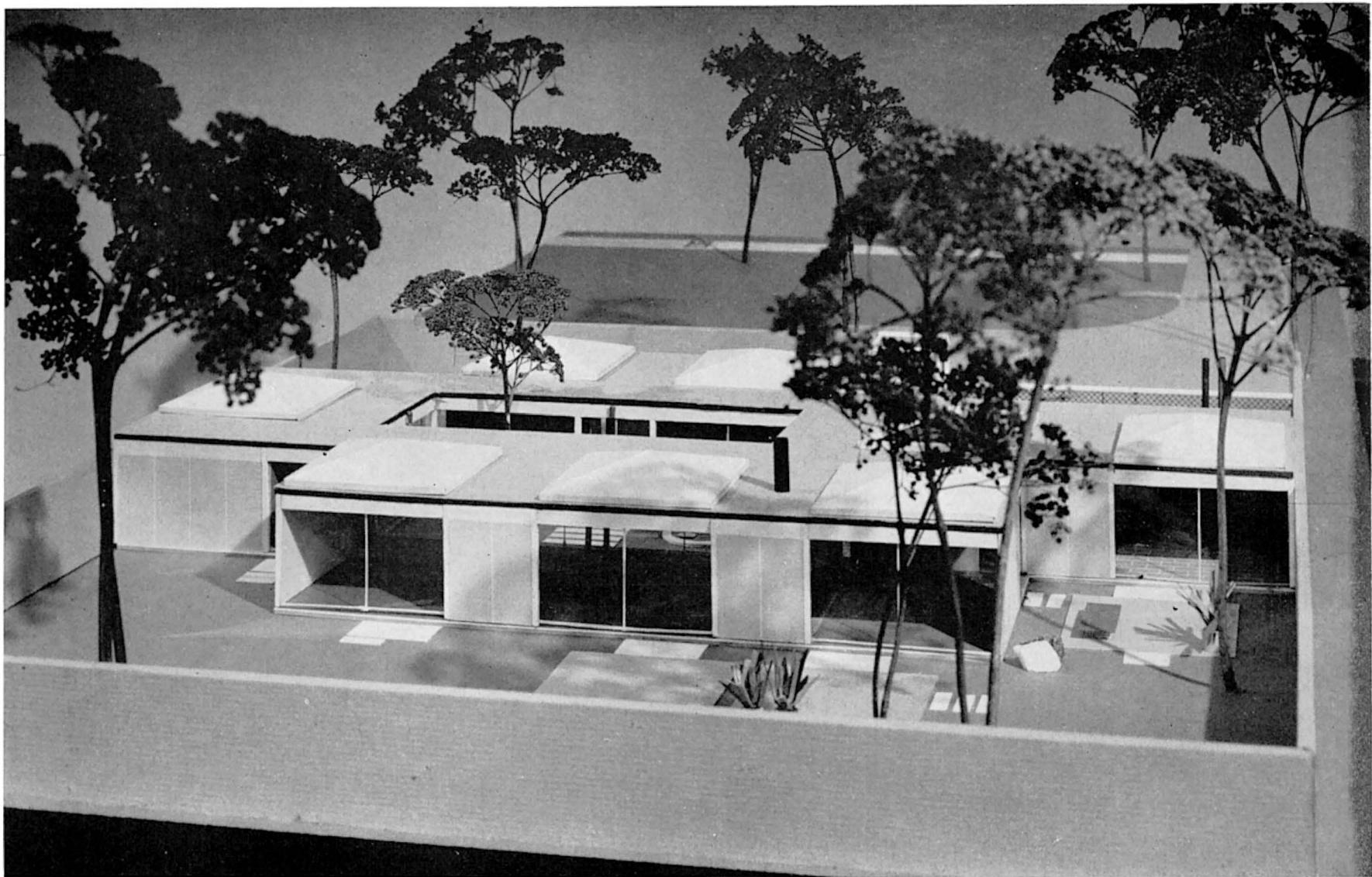
PLOT PLAN

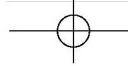


STUDIO COURT

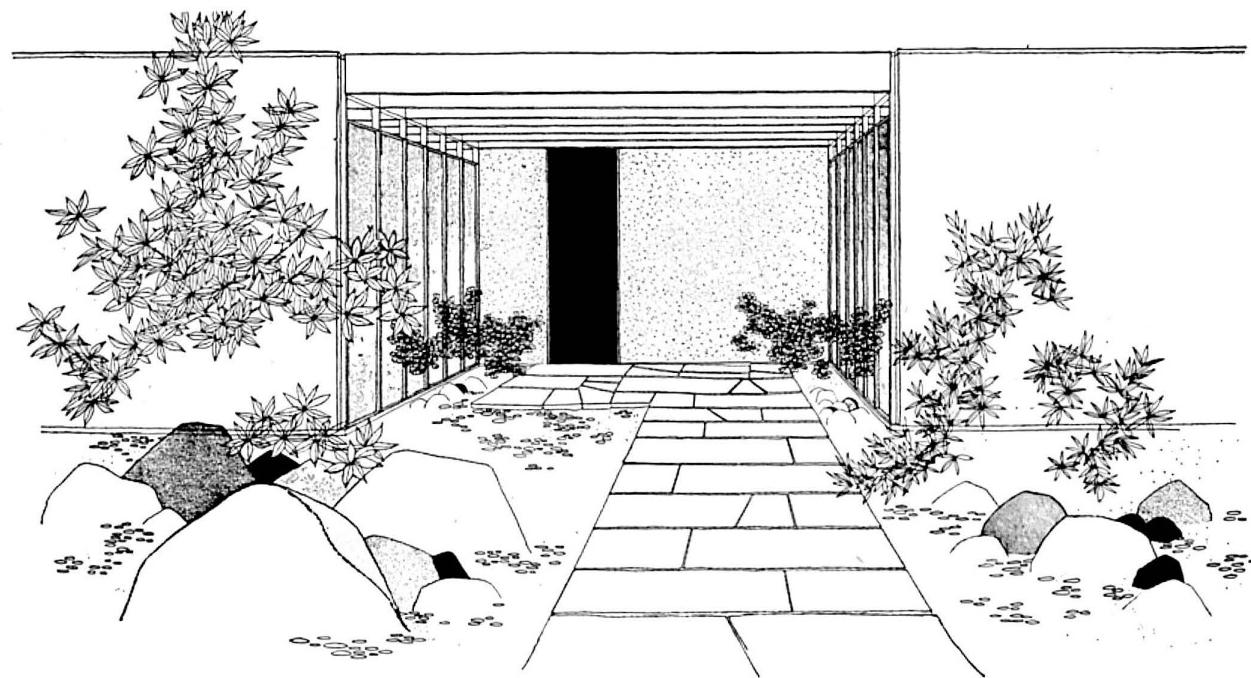


TRANSVERSE SECTION

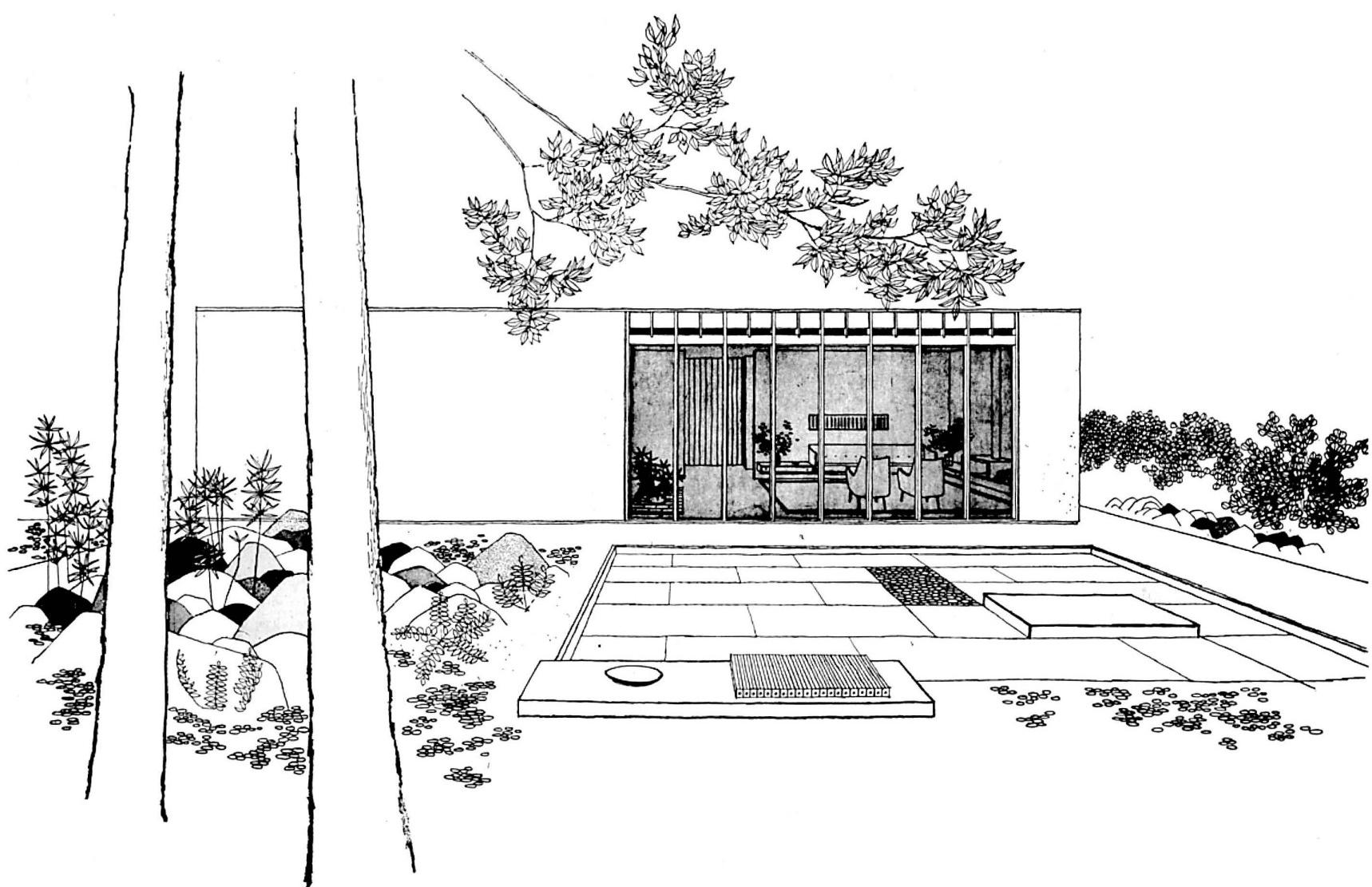


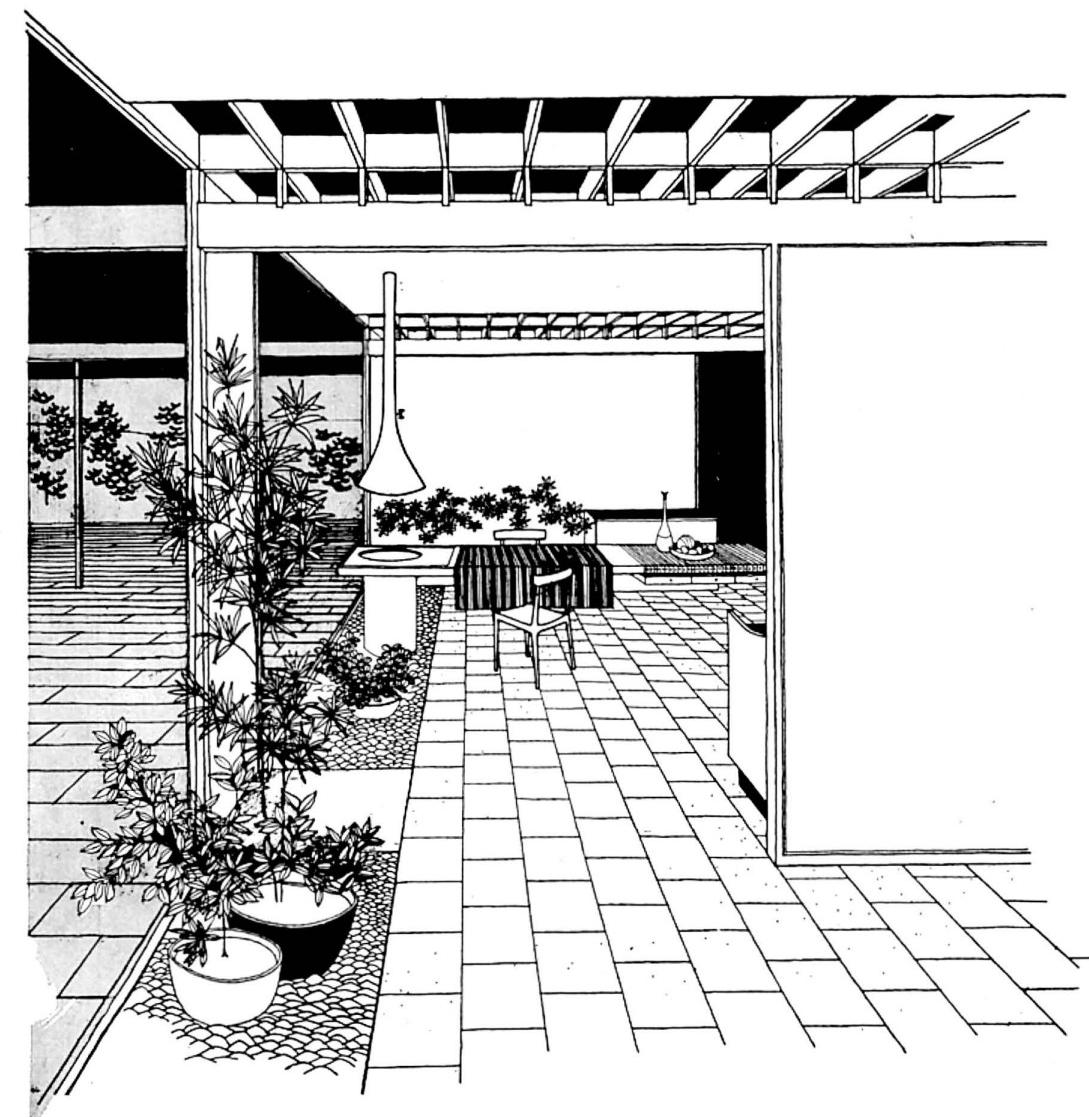
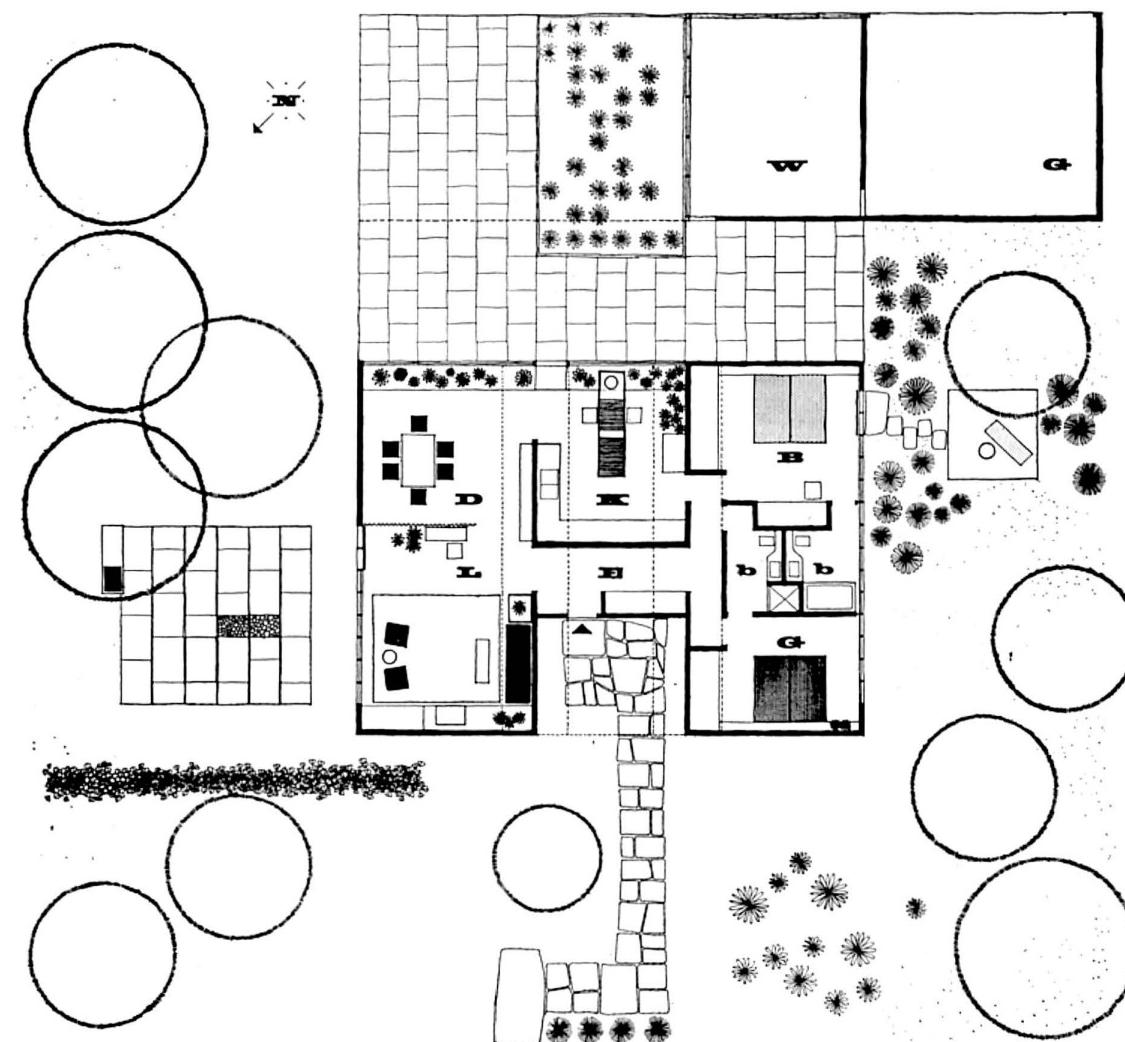


18



HOUSE BY DAVID WAHLER

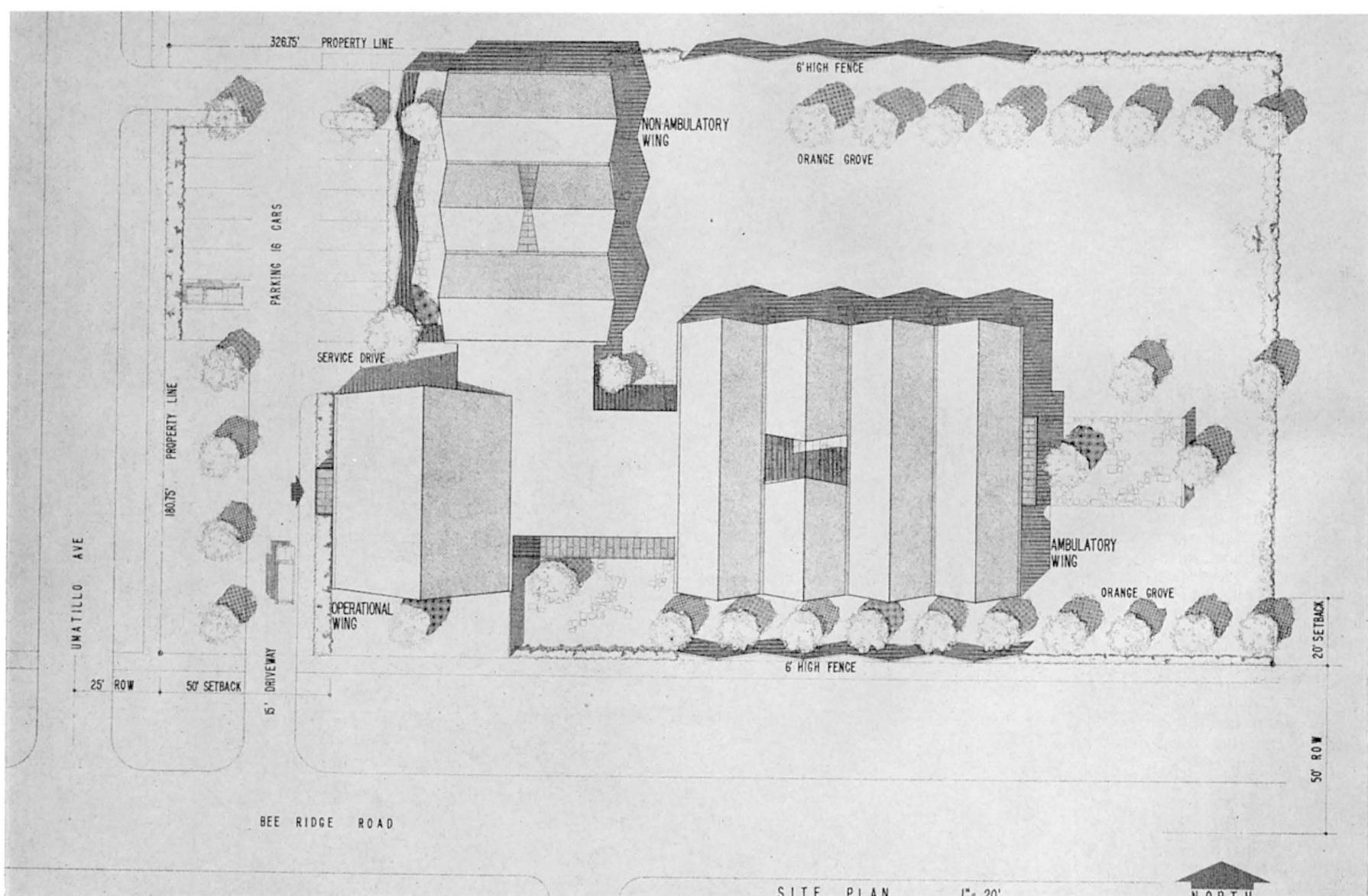
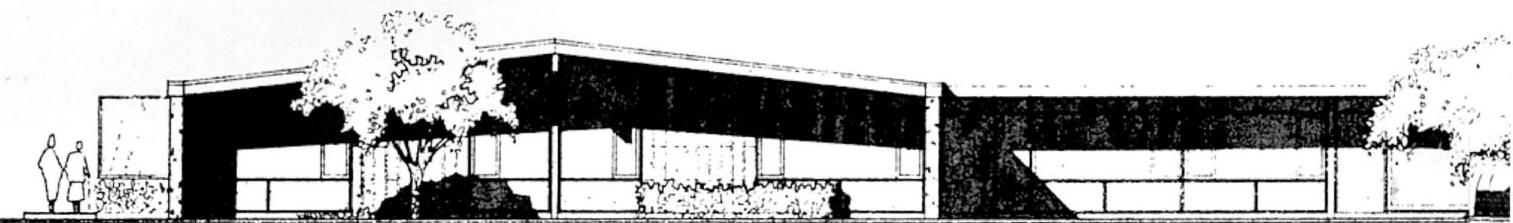
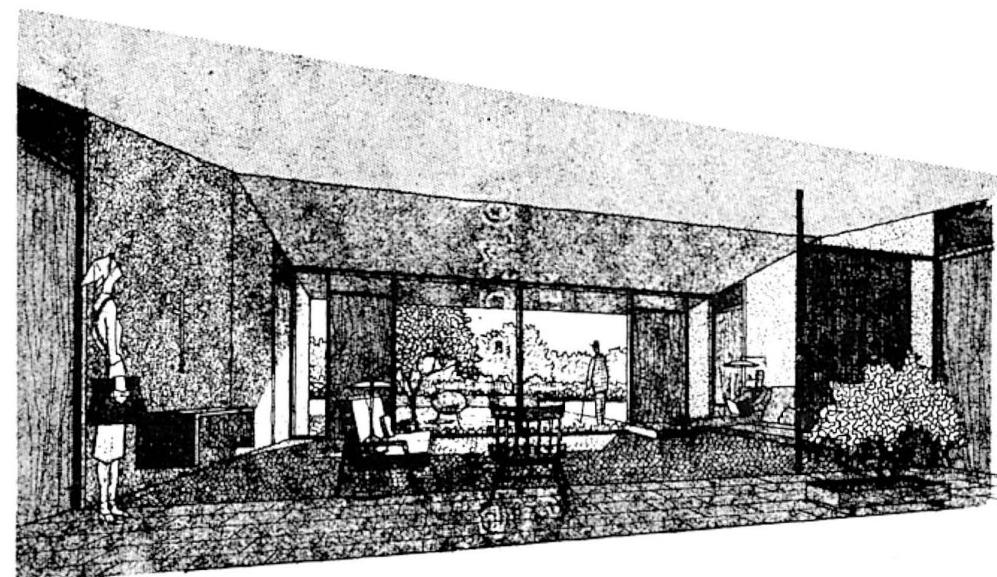


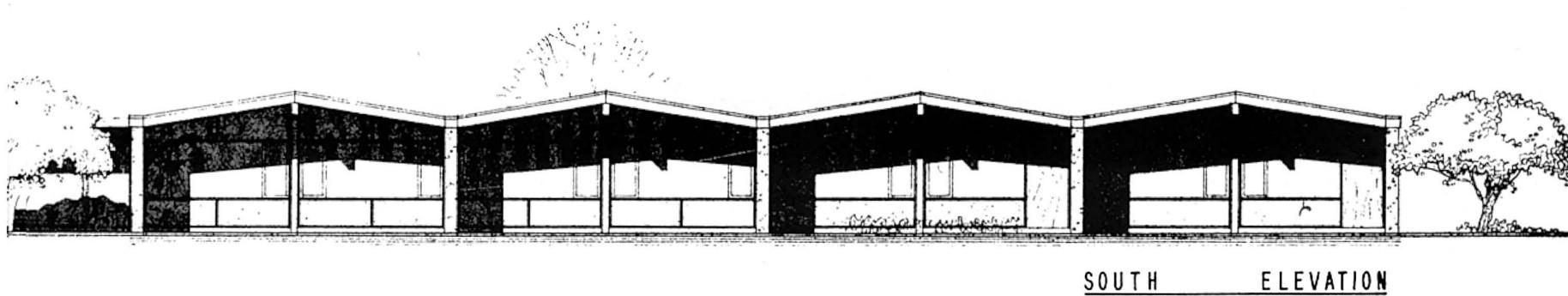
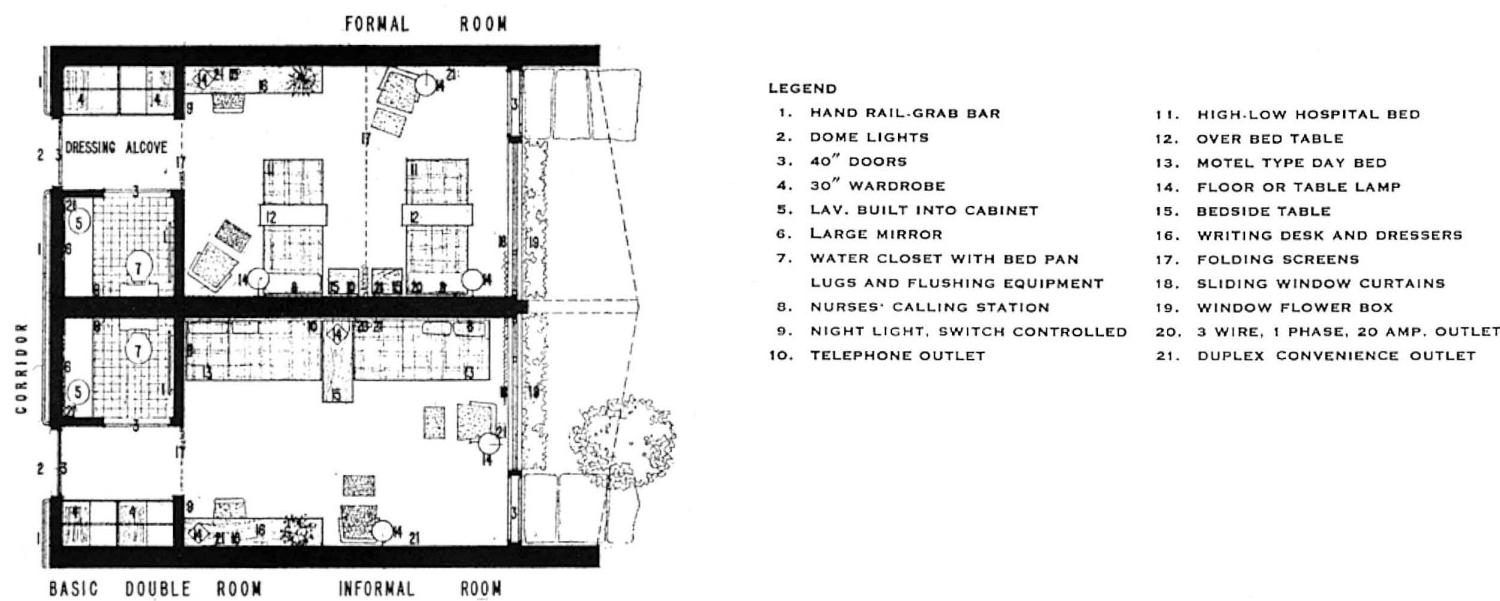


The primary objectives in the development of this house for a retired professor and his wife, were to create spaces allowing privacy and adequate room for their many interests. These range from cooking to experimental planting. The work room adjoining the garage serves as a green house with one corner reserved for lapidary equipment and display racks. The kitchen serves as the real pivot point of the house as well as the adjacent cool and warm patios. The large central table in the kitchen has a small open brazier at one end and a hardwood chopping block at the other so that many foods can be prepared and cooked easily. The living room will be used primarily for reading, listening to music and entertaining friends.

The four-acre wooded site has been left very much in its natural state with the exception of clearing approximately a half acre west of the garage for fruit trees.

The construction is very standard stud and stucco except for the continuous diffused skylights that run the full length of the two intermediate bearing walls, providing a soft glow of light in every major room of the house. All walls, interior and exterior, are white, the floors are quarry tile except for the carpets in the bedrooms. The window mullions, headers and fascias are all natural redwood. A collection of beautiful prints and oriental rugs will add color to the quiet richness of the natural materials.





### CONVALESCENT HOME BY BEGROW AND BROWN, ARCHITECTS

The program called for the construction of a fifty-bed convalescent home, consisting of three separate sections; a non-ambulatory nursing wing, an ambulatory wing and administration space, clinic, kitchen and service.

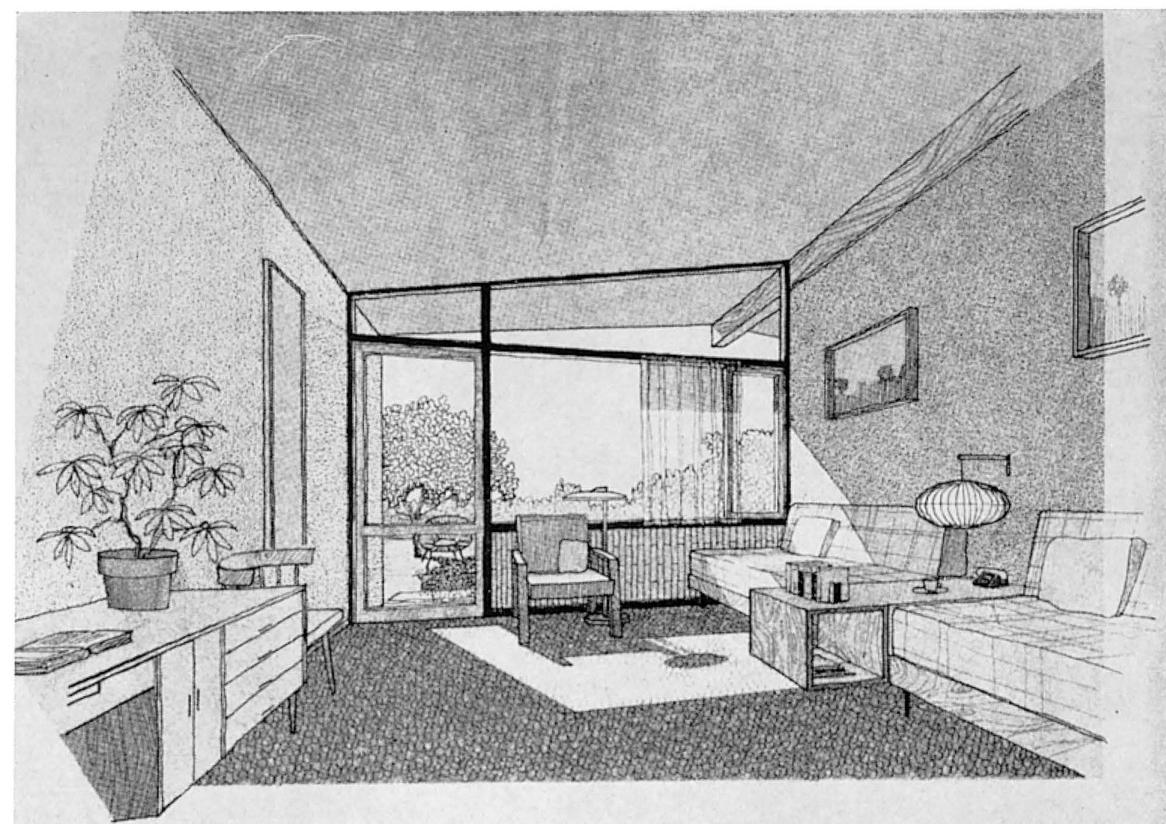
The architects, recognizing the necessity for physical separation of ambulatory and non-ambulatory residents and, at the same time, the necessity for preserving social integration of the two groups, have developed the tri-nuclear scheme of three wings projecting from a central recreational, dining and social commons. This separation of nursing wings also yields a more homelike environment for the fifty residents.

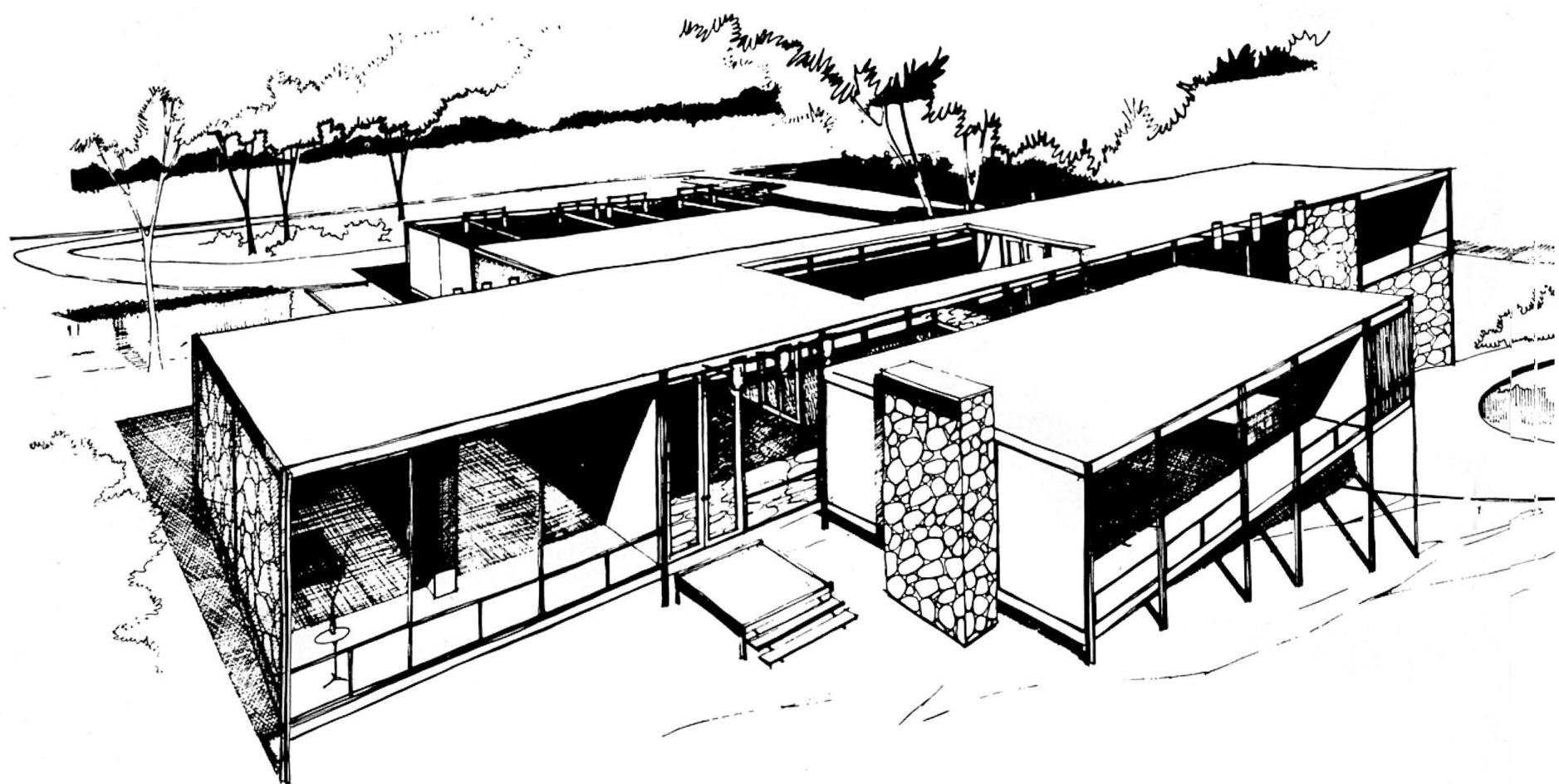
The non-ambulatory wing consists of twelve living units—ten double rooms and two single rooms with private toilets. Nursing care becomes more intense in this wing, demanding a more clinical bed arrangement with a double-loaded corridor to provide maximum efficiency and easy access to and from the nursing station. Central baths and training toilets, in close proximity to the nursing station, add to the convenience of the facilities of this wing. Large areas of glass, shaded from the sun, provide each resident of this wing with a view over private garden courts.

The ambulatory wing—sixteen living units, four of which are single rooms—employs a more informal, random floor plan. Because of the agility and relative independence of residents in this wing, some of the rooms actually open into a large living room which overlooks a garden terrace. Additional facilities conveniently located in this wing are: an interior sun and garden court, an occupational therapy room which can be used as a beauty salon, and a central bath. Each room has a private toilet and a private dressing alcove. Furnishings are informal and, if the individual resident so desires, will consist of his own personal belongings.

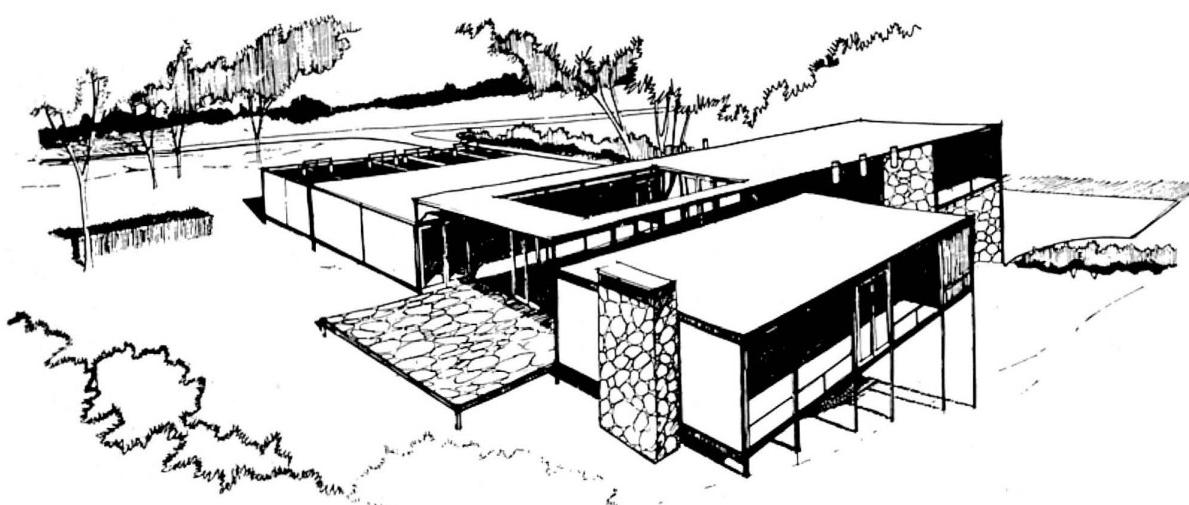
The third wing serves as entrance, administration space, clinic, kitchen and service. This wing is removed from the others since its function is distinctly different from the residential wings. The unique features include a medical treatment clinic with extensive facilities for physi-

(Continued on page 28)



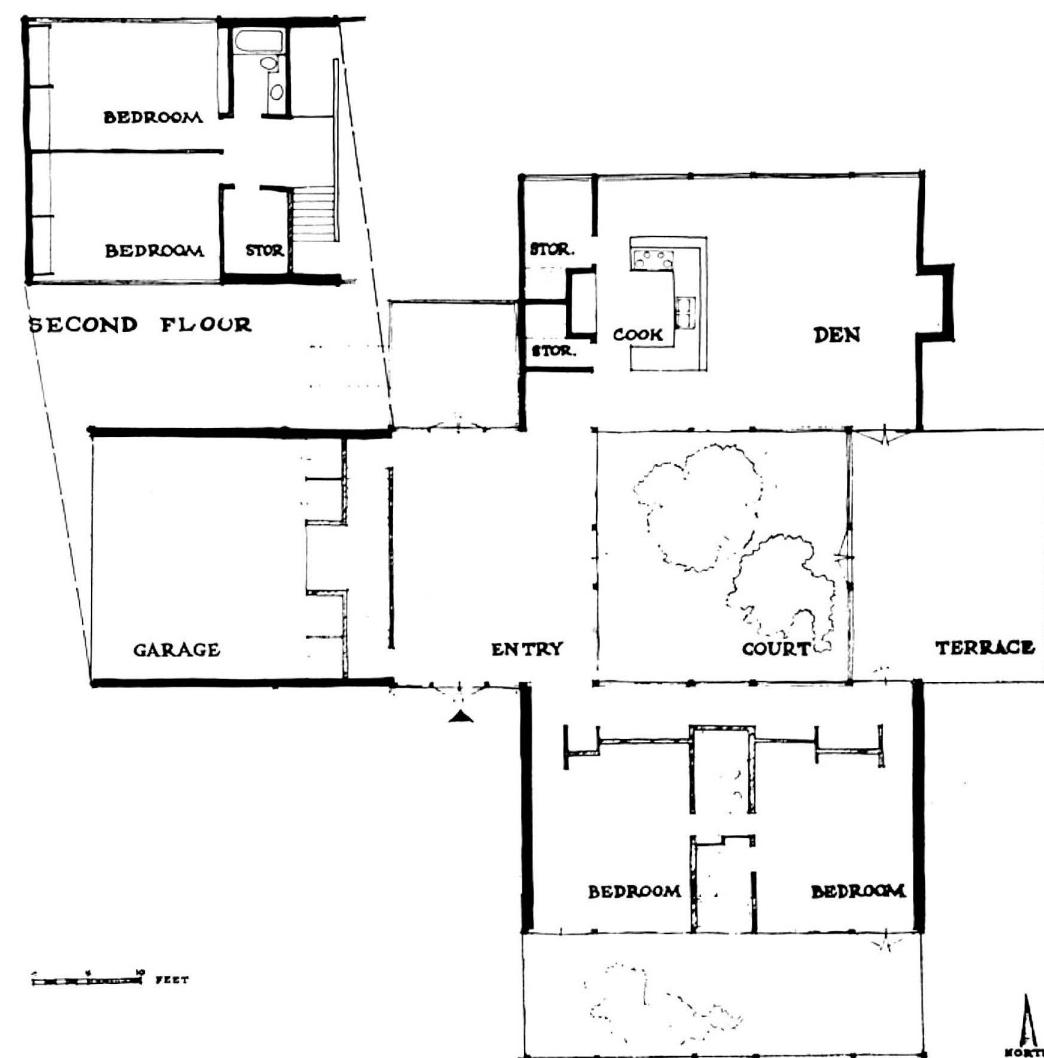
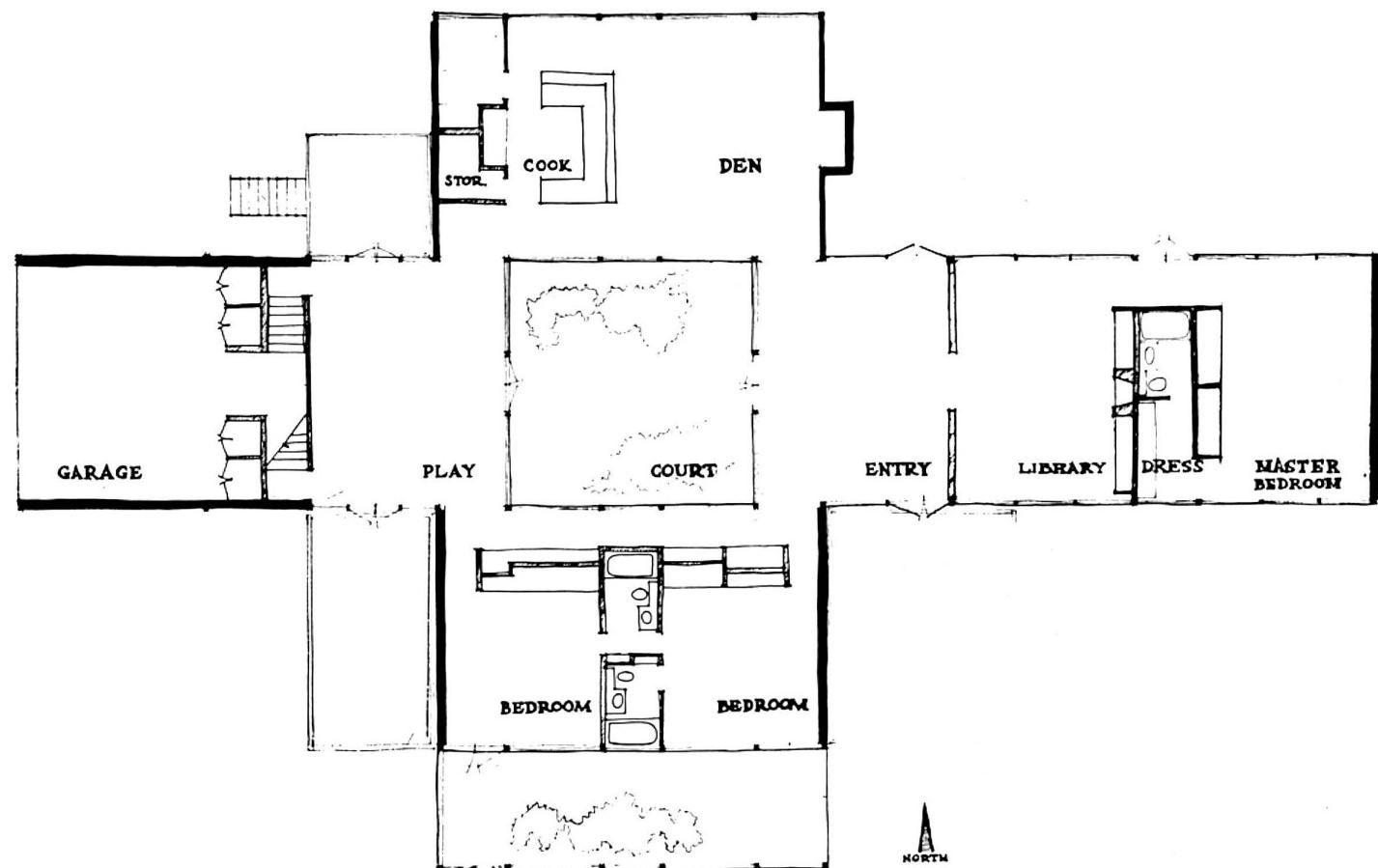


### HOUSE IN THE SOUTHWEST BY BOLTON AND BARNSTONE, ARCHITECTS

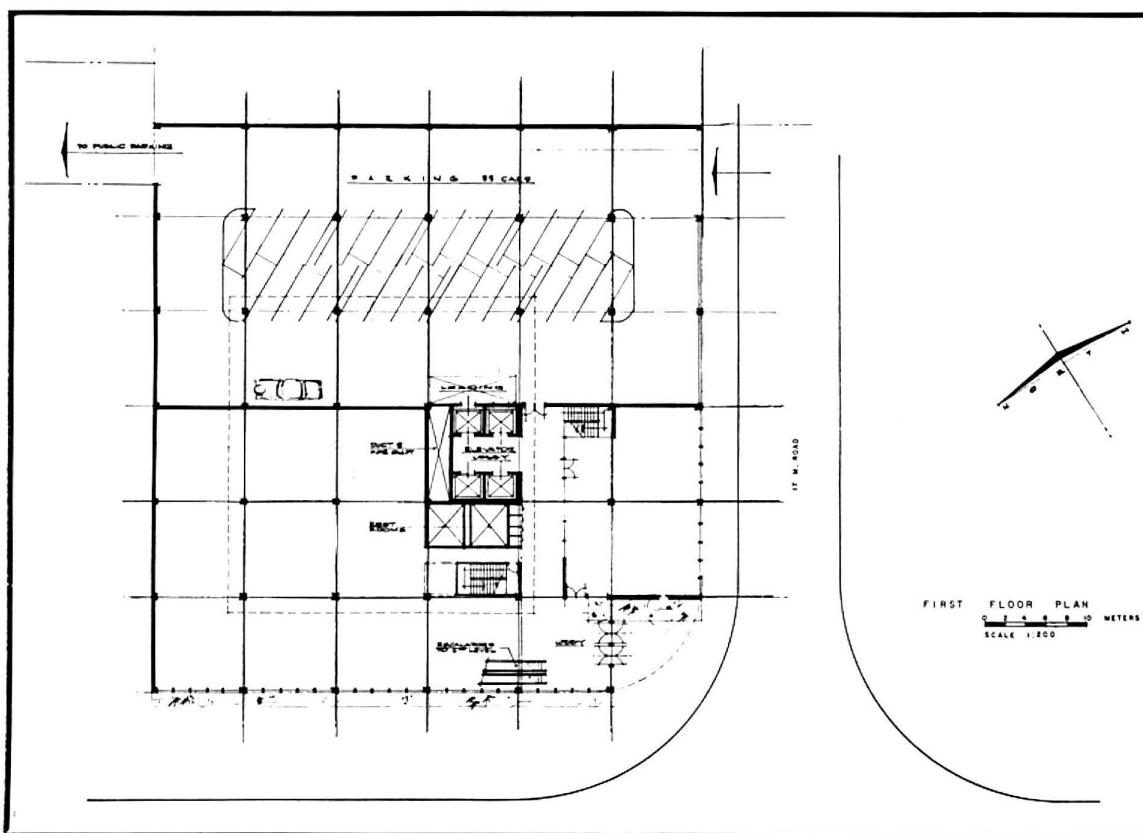
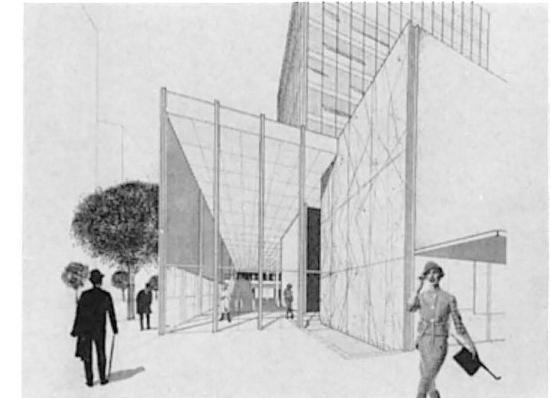
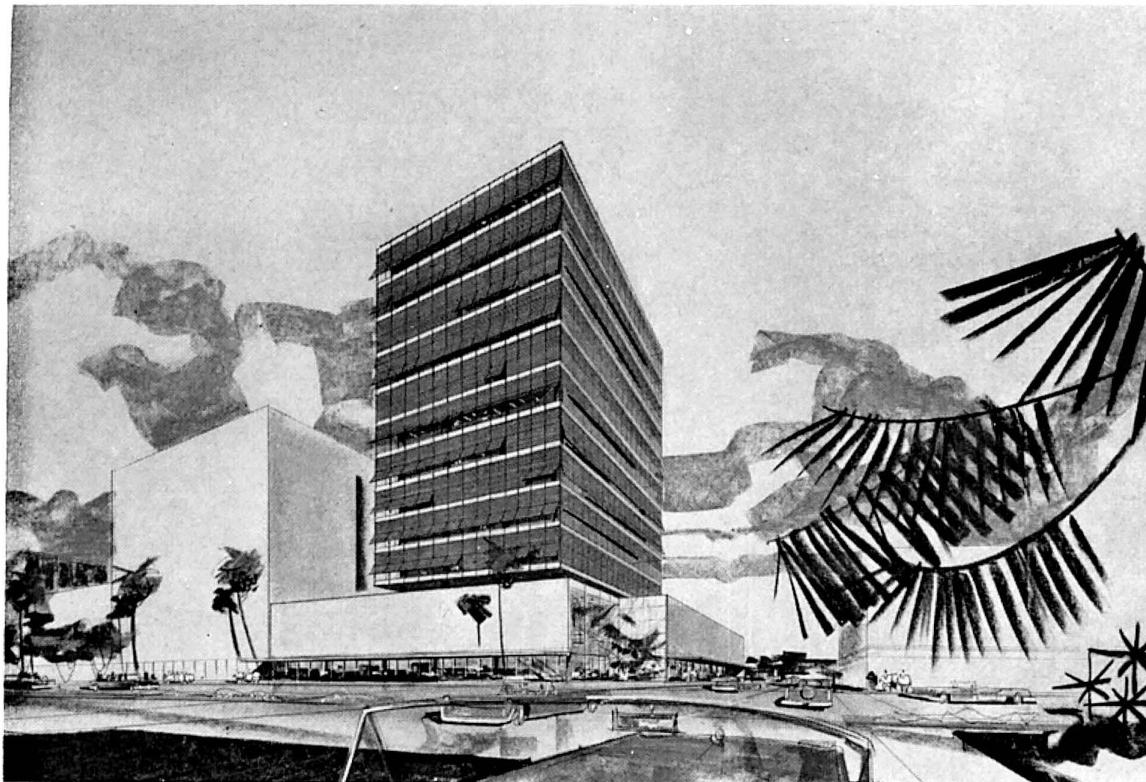
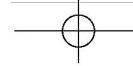


This house has been developed as a two-stage project in order to accommodate the needs of a growing family in an orderly system of future expansion. The plan is arranged according to functions. Stage one includes a large entry, a kitchen-den, two large bedrooms, a 2-car garage, with two small bedrooms above the garage. Stage one totals about 3100 square feet. Flagstone will be used for flooring throughout and cut rock will be the exterior finish. The first glimpse of the entrance gives the impression of warmth, woods, flagstone, and the ever-present trees of the site. A free-standing glass wall will be included in stage one between the central court and terrace No. 2, creating a sense of enclosure to the court even in the first stage. Stage two will add a library, master bedroom and bath, changing terrace No. 2 into the new entry. The entry in stage one then reverts to a playroom, and all of the stage one bedrooms turn into the children's wing of the house. The addition of the second stage completes the circle and a handsome interior court is formed which will be covered with rolled bamboo saplings, allowing a soft, filtered light into the court. In the entrances of the house in stage one and stage two, and in the interiors, one senses discipline and order. There is a clarity of construction and a precision of detailing. The kitchen-den is on posts, rising high above the rolling

(Continued on page 28)



A. T. KNIES, JR., STRUCTURAL ENGINEER

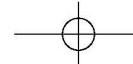


**OFFICE BUILDING BY  
RICHARD L. DORMAN AND  
ASSOCIATES, ARCHITECTS**

This 140,000 sq. ft. building has been designed as a part of an extensive business development on the outskirts of Manila. The first floor has a two-story high entrance lobby with escalators to a second story mezzanine. The top floor is devoted to a deluxe executive lounge with bar and private dining rooms. The executive suites make extensive use of native hardwood paneling.

The ten-story structure is designed with a continuous central light well providing full periphery lighting for both interior and exterior office spaces. The building is fully air conditioned and has integrated luminous ceiling lighting throughout the office areas.

The tower features the use of exterior adjustable slats which can be pivoted for light control and can be rolled up completely into the ceiling recess. These adjustable units serve not only as a positive means of sun control but also act as shutters for protection against sudden tropical storms common to this region.



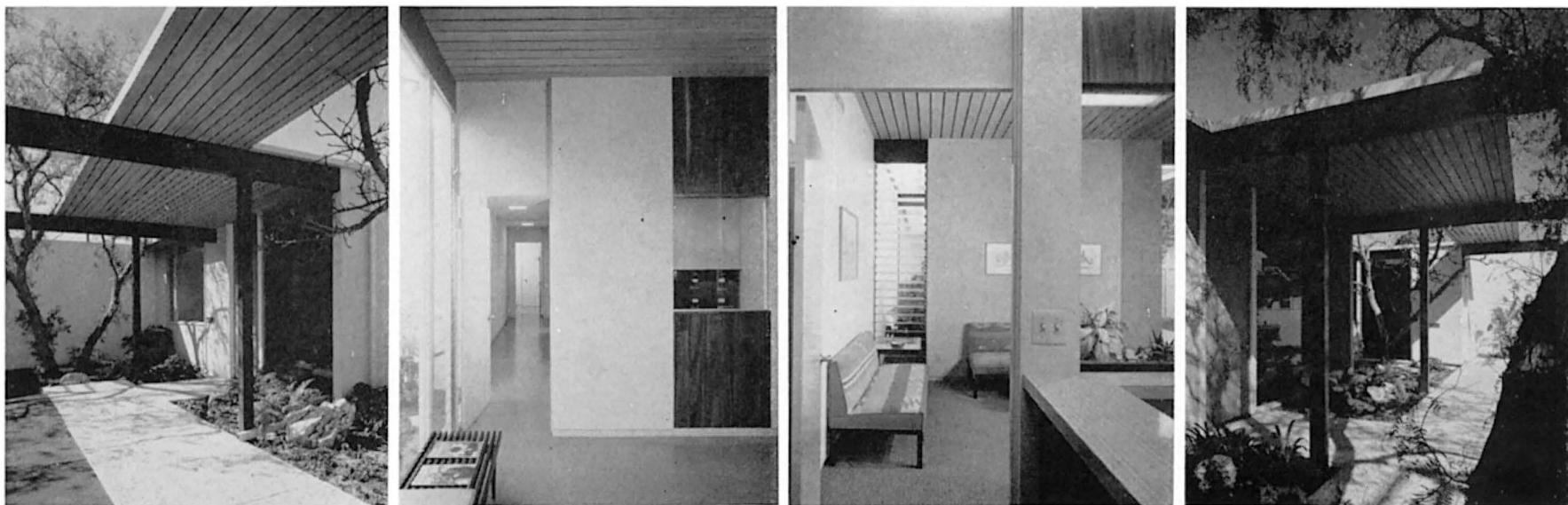
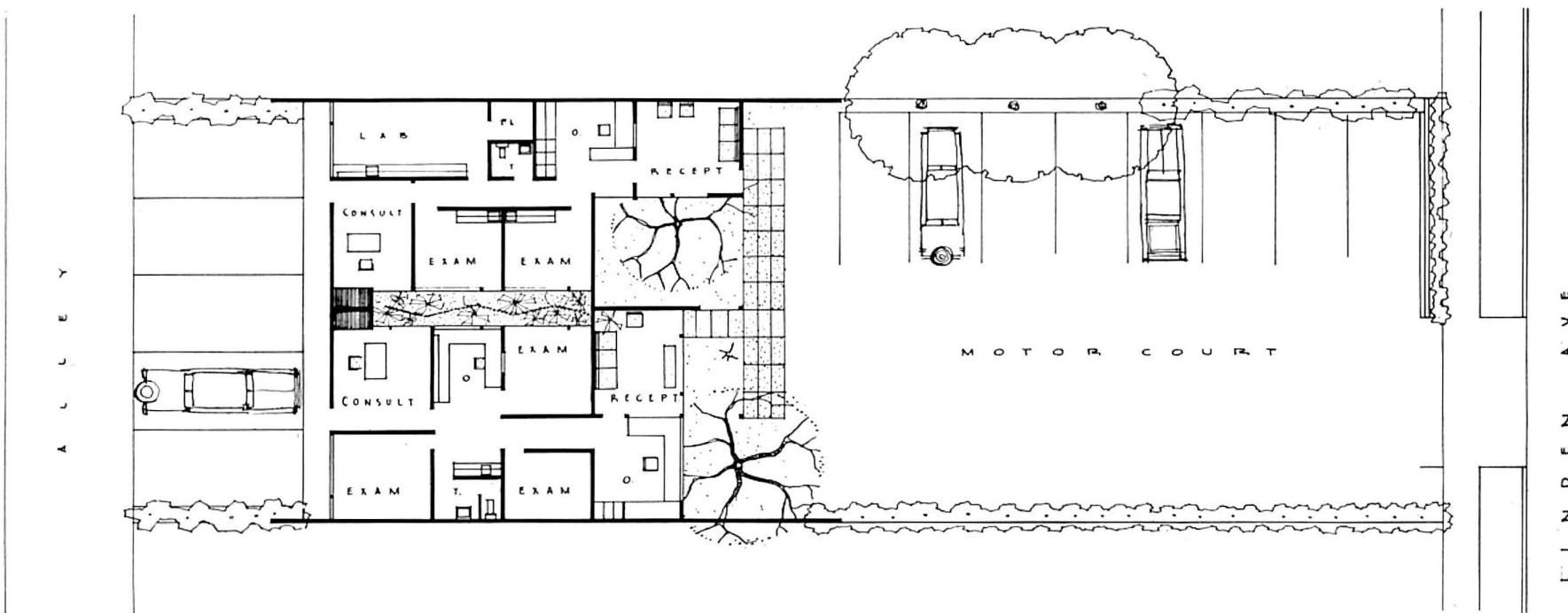
## SMALL MEDICAL BUILDING BY KILLINGSWORTH, BRADY AND SMITH, ARCHITECTS

EDWARD LOVELL, LANDSCAPE ARCHITECT

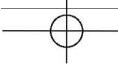


This 2000-square-foot, two-unit medical building is located on a 50' x 150' lot. Inasmuch as the site is immediately adjacent to a large hospital, parking facilities became a major element in the design. A nine-car patient parking area was located at the street side with a five-car doctor and nurse parking at the rear with access to an alley. This separation was found necessary to provide assured staff parking.

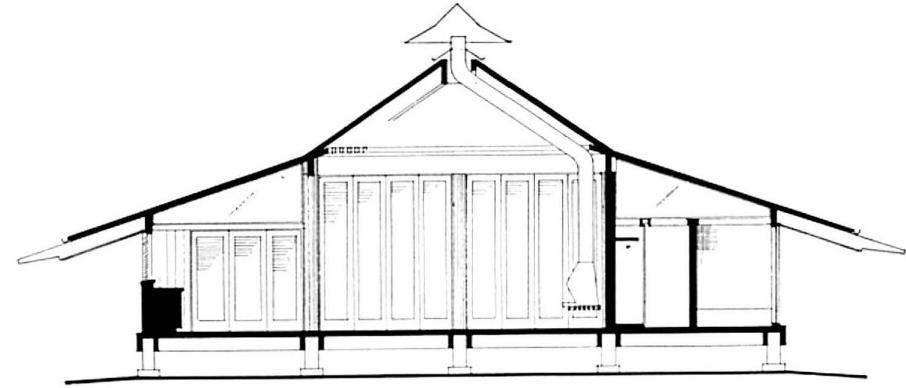
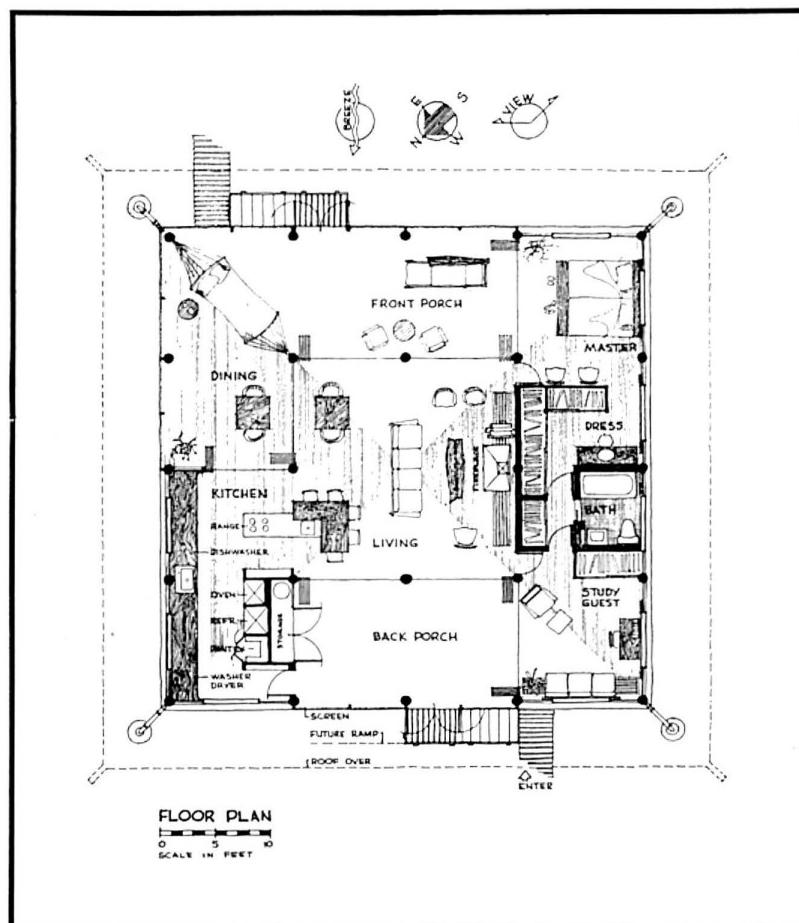
The building has been developed around two existing trees which are used as a decorative element relating to the principal reception rooms. The construction is post and beam with 10' ceilings and 3" x 6" T&G channel joint sheathing. There is at the central core a small garden with a serpentine wall which provides adequate light for the two suites, yet permits both privacy and separation for the examination and consultation rooms. Colors are sand and white with lavender brown beams. Accents of pale yellow and clear blue are used at the two principal entrances.



PHOTOGRAPHS BY MARVIN RAND



26



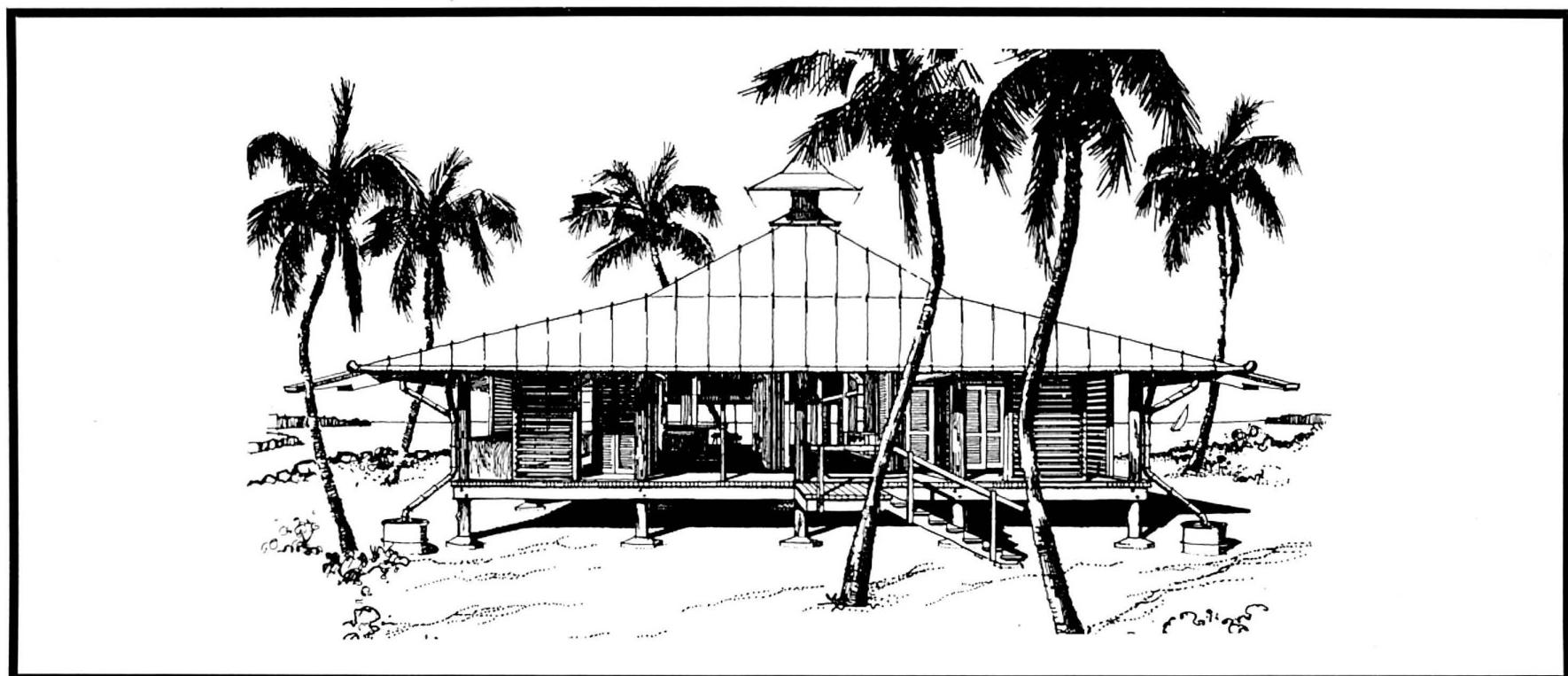
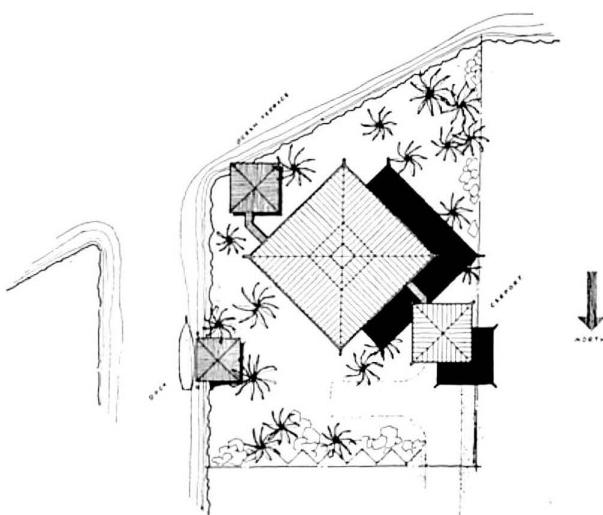
## HOUSE BY ROBERT B. BROWNE, ARCHITECT

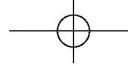
The site is an average Florida Keys lot overlooking the Atlantic Ocean to the southeast and having a deep canal along the northeast property line. It is about four feet above high tide, having been filled about five feet over hard rock base. There are no trees or other vegetation. The outlook consists of Mangrove islands in the near, middle and far distance which form interesting visual ladders to the Gulfstream shipping lanes.

The small house itself is deliberately and romantically a "beachcombers' paradise." It has a great overhanging roof which protects the platform for living underneath from the hot sun and driving rainstorms of the tropics. The floor is raised to give additional storm protection and to allow freer circulation of air as was the case with older buildings indigenous to the Keys. The walls are wood jalousies and louvered doors permitting natural circulation of air in all parts of the house. The metal roof, in addition to its esthetic function of extending the delight of a rainstorm to the auditory senses, will be permanently whitened so as to reflect the sun's heat. The arrangement of adjustable louvered doors is such that they can be effectively out of the way when desired. Doors are also equipped with plastic storm shutters for cool weather.

The structure consists of regularly spaced creosoted posts supporting two wood beam bands, one at the outside perimeter and the other at the roof break. There are no roof joists, rather the joists and sheathing are combined as 2x4 members on edge and are spaced  $3\frac{1}{8}$ " on center. The 2x4 members on the outer, lower pitched section of roof will be permitted to extend into living room, giving the effect of dentils which will be gold leafed on the ends for emphasis and to pick up reflected sun glints from the water. Where the creosoted posts come above the platform through the living spaces they will be trimmed all around with small vertically placed battens, one against the other, in the same fashion that pilings on docks are sometimes protected. The battens also simplify the fenestration details, in addition to their covering function.

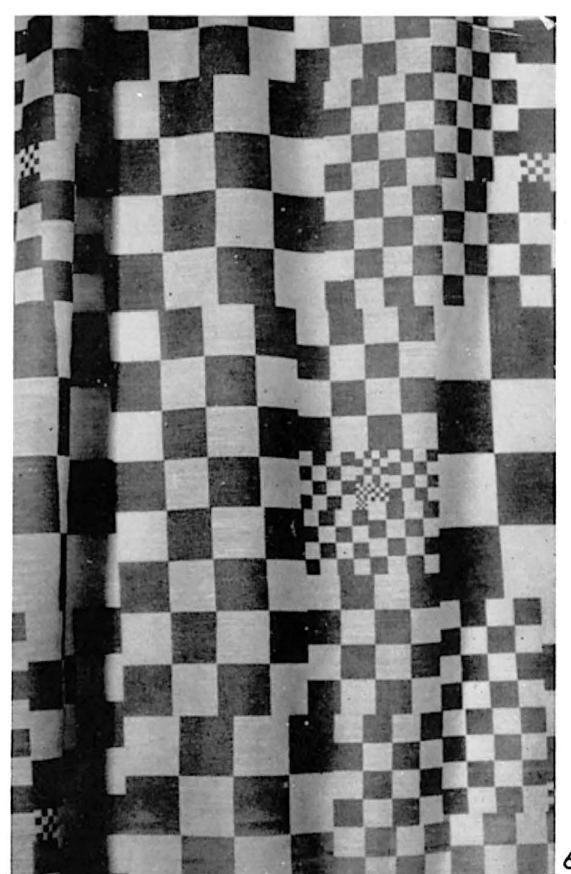
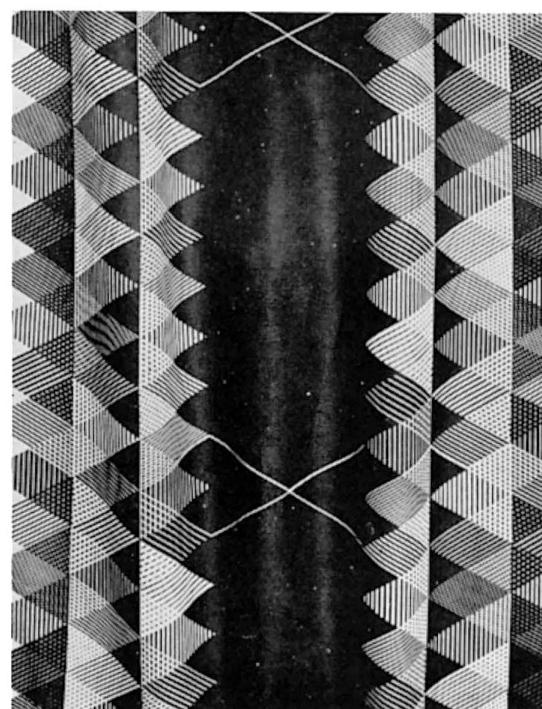
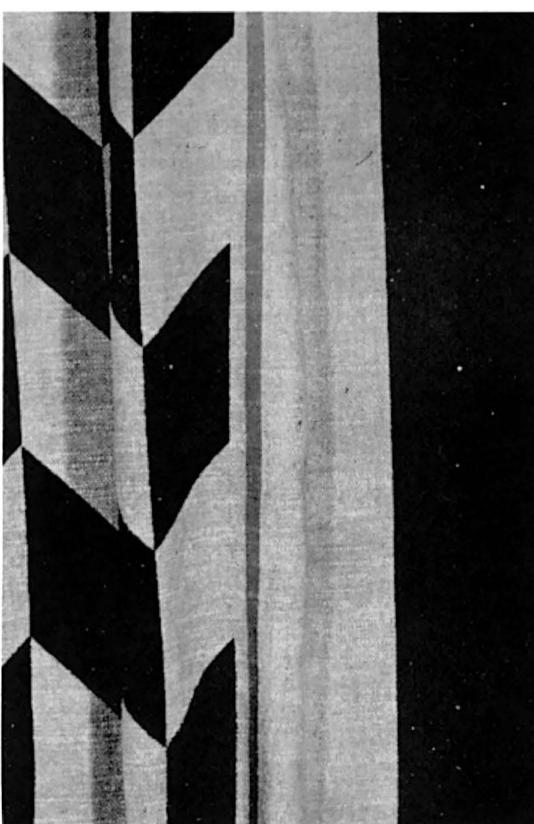
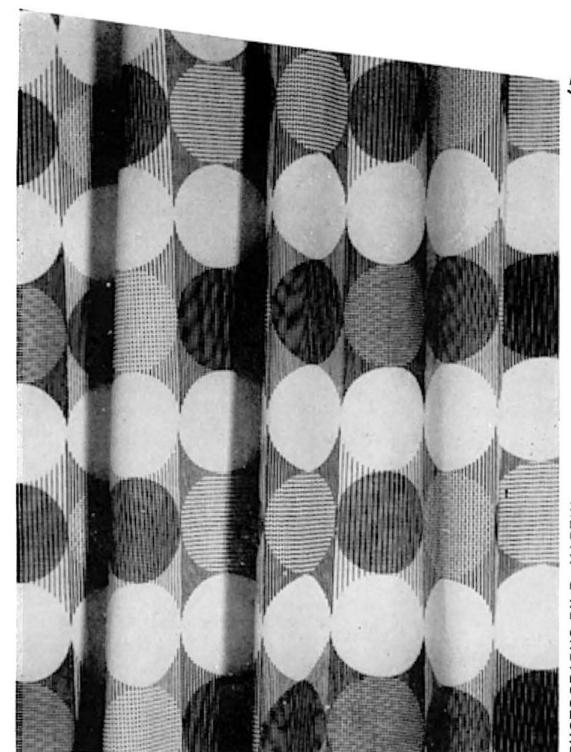
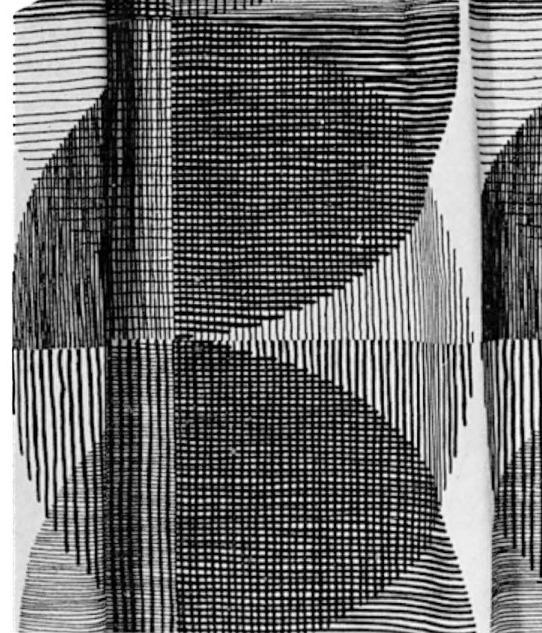
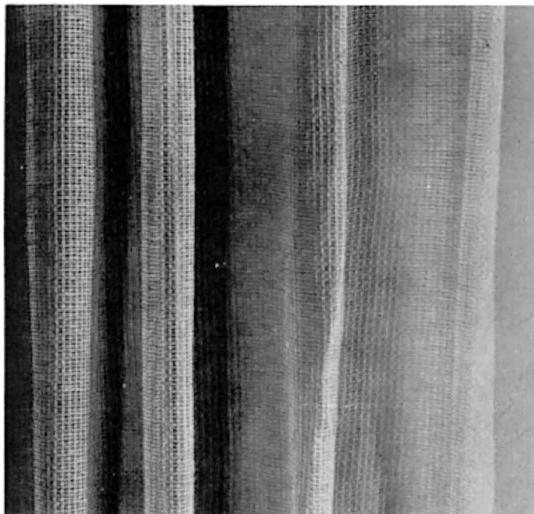
The site will be planted with mature native palms and the yard left as sand. There will be no further landscaping except some fencing at the entrance to screen off an adjacent house. There are two wooden platforms outside, reached by wooden duckboard walks. One will serve as a dock on the canal side and the other will be used as a sitting terrace overhanging the ocean. The carport will be a reflection of the main roof, being smaller and supported in the same manner as the house.





One of its largest new series has just been introduced in the international collection of Knoll Textiles, Inc. Ninety-two designs and colors, in prints, sheer, drapery and upholstery fabrics, are represented in the collection assembled and coordinated under the direction of Suzanne Huguenin. Several important technical advances in versatility and serviceability are also seen for the first time.

## NEW FABRICS FROM KNOLL TEXTILES, INC.



PHOTOGRAPHS BY R. MARTIN

1. DACRON/SARAN/NYLON CASEMENT—a significant advance in a drapery textile with unprecedented performance traits. Completely flameproof and sunlight resistant, it possesses excellent diffusion properties. Thanks to the dacron warp, it is highly stable, and the new leno construction prevents shifting of threads. In rigid laboratory tests, this fabric scored extremely high from the standpoint of serviceability. Knoll Design.
2. PERU—inspired by handwoven native rugs from a village high in the Peruvian Andes. The vertical striped design is bold in scale, but is planned for an unusually small repeat, thus eliminating waste. Another ingenious feature is that the fabric can be repeated in two varying ways. The traditional method yields stripes at regular intervals. However, by repeating the pattern upside down, a double stripe effect of truly commanding scale is achieved. Designed by Suzanne Huguenin in dark brown and orange on oatmeal Belgian linen.
3. SPHERES—varying treatment of spherical shapes, imaginatively proportioned. Two versions are presented: 1) linen and cotton in vat printed colors—black on natural, beige on white, lemon and gold on white; 2) cotton batiste is pigment printed in white on white, and in turquoise and blue on white. Designer: Ross Littell.
4. CRISS-CROSS—slim white lines, directed by a painter's hand, trace a handsome pattern in Ross Littell's award-winning print. Highly effective in a visual sense, this Belgian linen is presented in charcoal on white, and tan on white. Designer: Ross Littell.
5. DISCS—a geometric pattern endowed with a fresh new outlook through its bold approach to design and its handling of blacks and whites. Linen and cotton batiste, a pigment print in white on white, and black on white. Designer: Ross Littell.
6. CHESS—an abstract rendition of a chessboard takes unexpected form in this intricate interplay of squares. Dacron and linen sheer, pigment printed in tan, yellow, aqua or white on a white ground. Designer: Ross Littell.

**HOUSE—GASSNER & NATHAN**

(Continued from page 16)

The building is planned on a 6' and 12' module using steel tube sections with welded connections for columns and beams. The floor is a concrete slab on grade with honey colored quarry tile in all circulation and work areas. The interior court will have a shallow pool and white gravel with potted plants. The walls are to be made of prefabricated modular units of exterior plywood, vapor sealed, honeycomb insulation core and prefinished interior panels. Triangular sections of similar construction with an exterior finish of sprayed-on plastic will form the ceiling and roof. Heating and cooling are accomplished by a perimeter duct system imbedded in the concrete slab. The entrance canopy and the kitchen skylight are made of wire glass and the garden wall that surrounds the house is to be of buff gray brick with manganese flecks. The living room has a high, white pyramidal ceiling, is carpeted in grayed tan, furnished with brown tweed Knoll sofa and two natural leather Barcelona chairs.

**CONVALESCENT HOME—BEGROW & BROWN**

(Continued from page 21)

cal therapy, a doctor's consultation room for visiting physicians and geriatric specialists, and an isolation room.

The central recreational, dining and social commons provides a place for bringing all of the residents together. By means of a movable series of partitions this large room can be divided into a series of small, intimate rooms and will allow several types of activity to be conducted at the same time. Large glass areas on either side of this room overlook garden terraces.

**HOUSE IN THE SOUTHWEST—BOLTON & BARNSTONE**

(Continued from page 22)

ravine. This gives a direct view into the full foliage of the trees, eliminating the "telephone pole" look one gets on the ground in a dense forest.

A Wolmanized wood frame is used throughout in regular modulator bays. The exterior colors will be elusive. The wood frame will be a

brown-black stain contrasting the blue-to-beige color of the masonry. In full summer, the architecture will be mixed with the woods, never fully visible. The brown-black stained structural frame will be boldly exposed inside and out. The interiors are all orderly and restrained to contrast with the woodland setting.

**NOTES IN PASSING**

(Continued from page 9)

this reason we must become masters of the machine. So far it can almost be said that the machine has been our master in the construction industry, much as the automobile seems to have taken over our physical world.

Delight is the other ingredient I believe so necessary to our architecture. Delight can bring us happiness, serenity can bring us peace. We need so badly in our urban areas—the play of water, the play of light and shade on buildings as the sun passes over the sky. We need the textural richness of ornament. We need interesting silhouettes against the sky. Delight is beginning to be understood by all of us. The attempt to capture it is appearing in all forms in the American scene—in folded roofs, in grilles, in sculptural architecture. The danger is that this exuberance will erupt into further chaos than we now have in the American city. The possibility of reproducing the unrest of the Brussels Fair or of Miami Beach exists. I think all of our cities would have to move out to the country and start over if this happened. At Idlewild where many of the buildings have been designed by our most able architects and one building in particular promises to be a masterpiece, the total effect may well be elegantly conceived chaos.

In order then to keep our urban areas from becoming further chaotic, it is basic that in each of our individual efforts we work for serenity. Then all our small efforts would add up to a totally serene environment.

The architecture we build cannot be as confined as the Japanese, the Greeks or any prior style. This is good. The variety of our needs in buildings, combined with imaginative design should flower into a rich and interesting total environment. With this tremendous opportunity, if we are conscious of the total picture we should be able to build the greatest architecture the world has ever known.

*From an address to the Royal Architectural Institute of Canada.*

**MUSIC**

(Continued from page 7)

A Budapest performance may be described as a free improvisation over a series of fixed conclusions. I read an article about this group a while ago, in which the author announced that every Budapest reading has been fixed in advance and is invariable. Nonsense! Their performance is infinitely variable just because it has been fixed in advance. They never play to the measure, and no entrance is ever in strict time—except when a solid attack by all instruments together is exactly what is needed. Since such solid attacks occur rarely, they are invariable decisive. When two instruments sound together, the one usually enters behind the other, so that the leading tone is established and at once marked by its dynamic variant. Passages are played independently, each instrument sounding its individual rhythmic, melodic, dynamic nuance, according to the nature of the place. You will seldom hear three notes in succession without remarking a shift in emphasis from one instrument to another, so that registration and balance are in constant change. For this reason the playing is never lush, though lushness is today generally the fashion. The individual entrances in the same way continuously vary the time-interval. Indeed the whole improvisatory effect can be so exciting one forgets to invest the whole with the abstract substantial of an interpretation. The music becomes precisely what is happening this moment, though one's judgment is aware that every moment is related by a variable invariability to the fixed conclusions.

But, the precise reader will exclaim, if the conclusions are so fixed, how can the interpretation vary? Or if we waive the term interpretation, how can two quite unlike readings be related in any way to fixed conclusions? Now this is my point, as against strict time-beating. Oh well, waive strict time-beating; we know better than that! Agreed: this is my point. Only when the conclusions are fixed can you allow every variable. That is, though literary professors deny it, the true art of the sonnet. That is why no record, however good, can equal through many playings the chance of live performance. That in short is why: you can figure it out as you please.

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You watch Roisman set the opening. Sascha Schneider catches him up and establishes the rhythm with the genius of a second violinist. Possibly that's why this grand player has never succeeded entirely in his separate undertakings as the leader. Kroyt watches this development, catches the swing of it and responds on the viola in the same rhythm, imparting his own slight melodic twist. Then, pursing his lips to the effort, Mischa Schneider attacks the cello, and the elan of virtuosity has been set. From here on the play follows the rules of the game, according to the style and rhythm of immediacy which pertains only to this one performance. You can watch them do it, and they like it like that.

Of course, if the swing of it this time doesn't equal the swing of it at some other time, they may know that as well as you. But the unspoken rule of the game, whether consciously or unconsciously, and I don't claim that they deliberately plan it like that, insists that however they set it they must play it out. Some adjustments may be made, if things go too far out of line, I don't doubt that, because the fixed conclusions will assert themselves. But the game is to play it out as they set it over the fixed conclusions they have worked out in practice. So much is indeed the rule of the game in any fine chamber music, but the generality is usually more rehearsal than deviate. Here spontaneity becomes the genius of the thing, the other and as against mere fine performance the living side of art.

Now this is true virtuosity, and as my careful readers know I use the term both ways. The would-be virtuoso (deprecatory) tries to ape the excitement without having first arrived at the fixed conclusions. This leaves him swinging at air.

Great virtuosity is always good fun, however serious the music. You have it at hilarious power in the new record of Ravi Shankar and Chatur Lal, sitar and tabla, N. C. Messick on tamboura (*World Pacific Records*). I'm not going to take up the subject of Hindu music again, and I suspect that the virtuosity of this playing goes beyond the custom of the Hindu art, however closely it may adhere to the rules. Take it as a sort of transcendental jazz in rhythms no well-trained jazz-player could be expected to manage. Then sit back and have yourself a good time with it. If you believe the rhythmic complexity is just Oriental, shrugging your shoulders at the natives, you might look into some of the small Italian lute pieces John Ward has generously introduced at the back of his edition of the *Dublin Virginal Book* for comparison with the Irish keyboard settings of the same tunes. Complex rhythm is not a modern phenomenon, but notation of it is quite recent. Notation wipes out a good part of the freedom, so that when the native swing of the style has been forgotten the rhythm is reduced to counting, until you can learn to put back something of what has been lost—as Wesley Kuhnle does playing these lute pieces on the harpsichord. I'm told that when the TV program *Omnibus* brought Chatur Lal over from India to share a program with one of our best jazz drummers, Lal asked our man if he wished to set the rhythm. The jazz man, thinking naturally enough in 2-4-8, cheerfully said to him: "You set it." So the wily Oriental started out in 7 or 10 or some such odd measure leaving our man groping. David Raksin, who told me the story, then started slapping out the rhythm to a singsong, as Lal showed it to him, and his hand took on the movement of Chatur Lal's hand running across the drum-face like a lizard over a stone wall.

I hope before long to write about the studies in Asiatic music which are being carried on voluntarily by students and members of

the faculty at the University of California, Los Angeles. The four groups now actively in existence there include a Javanese gamelan, a Balinese gamelan, an incipient Kabuki orchestra, and a Gagaku orchestra. The last group played for the Southern California Chamber Music Society a program of Togaku music, which I understand to be that type of Gagaku, or Japanese Imperial Court music, dating from the 8th and 9th centuries, which is derived from Korean origins.

The instruments are the hichiriki, a very small double-reed oboe-like pipe of penetrating tone; two transverse flutes; the sho (a complete miniature organ with bamboo pipes, blown by mouth supplemented by finger-controlled bellows); a large flat lute with heavy gut strings and four frets; koto; a small double-ended drum played with long thin sticks; a metal gong like a miniature brakedrum played with two metal-tipped sticks; and a large suspended drum played with two padded drumsticks in alternating soft and heavy beats. The repertoire, once large, has been reduced by the simple process of forgetting, since the music, as notated until very recent times, gives no indication of the microtonal embellishments which are expected to supplement the written notes. These embellishments are not improvised, as in 17th and 18th century European music, but insofar as they survive have been exactly remembered through many centuries, so that any group of correctly trained players will reproduce them exactly alike at the same microtonal pitches.

The group played four large pieces, one of them in two different modal versions. The sho, which plays only 11 chords, opens each performance and supplies what in western music we would call the drone. I call it this despite being told, by the hichiriki player, recently returned after two years of Ford Foundation study in the Orient, that in Asiatic music there is no drone, at least in the bagpipe manner. Over this sustained bass the hichiriki acts as chanter, while the two flutes supply contrasting registers of differing embellishment, one flute also playing the beginning solo. The final cadence is for lute and koto, the latter sounding the last note, the tonic. Apart from the wavering flute solo with its microtonal embellishments, the body of the music consists of a sustained conflict in gorgeous melodic dissonance among the four winds. (Whatever I may be thought to have implied earlier, the sound in no way resembles that of bagpipe music. Nor does it suggest melody and continuo, which the group prefers for a comparison. The eloquence of the commingled sound is barbarically exotic, using these words not for depreciation but to convey that the effect is utterly unlike any in western music.) The texture is palpable as silk brocade, that combination of exquisite delicacy and brutal formality that we perceive with a shiver in the ancient courtly manners recreated by the great Japanese historical motion pictures. The decisive and rather cruel sophistication of style, intensely and impersonally moving, might be taken for a model of what electronic music could become after several generations. Every time in art when you move into the future you revive a new competition with the past. To the body of sustained sound the lute adds periodic chords in a strict rhythm, sometimes one string, sometimes two, then three, then four, supplemented by the koto playing a fixed ground. The double-ended drum ornaments the melody with rolls of thin, sharp percussion. Alternating light and heavy beats of the big drum, periodically heightened by a succeeding stroke of the metal gong, maintain the aristocratically slow pace of the tempo. The whole experience is meditatively dramatic, with constant internal variety, and the eloquence of an art that has survived ten centuries.

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Whether the amateur playing of these musicians, whose training has been quite unequal, may be compared with that of the Imperial Court Orchestra I don't know. Records of the Court Orchestra that I have heard do not by any means convey the full impact of the sound. Nor can anyone guess how closely the tradition of the contemporary Imperial Orchestra would compare with ancient playing of this music. All I know of the matter so far I have told; I hope to hear and learn more of it.

The Music Guild brought us the Quartetto Italiano too soon, in unkind anticlimax after the Budapest. The unfortunate sense of let-down was increased by the interesting program, carefully reduced to avoid overriding the central Quartet in F major, a very late work by Cherubini. As with the opening G major Quartet (K 156) of the adolescent Mozart, the music reflects the limitations of the society that produced it. Mozart's Quartet would have been a standout in comparison with the literature he had heard up to that time. To overcome the dryness of the style by overplaying the more robust passages and dwelling on the idiosyncratic snatches of the melody would have denied the character of a music designed for a society in which music should not be assertive, where conversation must come first. Interesting though the music is, it was not meant to stand up and preach a sermon—the one art of the time to which all listeners seriously paid attention.

Even by the old age of Cherubini, the musical cynosure of Paris, the habit of listening to music with full attention had not been established. Though Cherubini put into this Quartet the full power of an art Beethoven admired throughout his life, the custom of a polite never-too-much arrests each hint of individuality at the point of development. As I was listening I thought again how society destroys the reputation that it savors. I thought how fortunately Haydn was preserved in relative independence of popular society at Esterhazy, until in his full maturity he could be released to the demanding audiences of England, for which he could compose unrestrained. I felt again the terrifying individuality of Mozart, who mounted spontaneously on whatever he could learn, until music in society held no place for him; the revolutionary declamation of Beethoven, who had no place in his music for society—until in our own time society, having enormously expanded its capacity for music, has managed to con-

tain him. Conventional, literary thoughts, surely, except that in the presence of this music we are made forcibly aware what these things mean. And forcibly made aware also that in even our own vastly extended social aptitude for music there is yet very little room for the genuine creativity of our own continent. The socially domesticated composers who feed their reputations on New York are not our men of genius.

The thin, extremely precise manner of the playing by the three young men and one older woman imparted to the Three Pieces of Stravinsky, his only essay in the string quartet medium, a delicate simplicity as pleasing as it was to me unexpected. I recalled the Three Pieces as among Stravinsky's most dissonant writing, and indeed they are but the extremity of the conflict has been dissimulated. In the same way Beethoven's declamation, in the early Quartet in D major, opus 18:3, was given a suavity foreign to its nature. I would have felt the evening educational but disappointing, if the quartet had not returned to play as an unexpected encore a movement of the Debussy Quartet, in which the force of their precise reticence became all positive, a rehearsed but a great reading.

#### ART

(Continued from page 5)

Another aspect of the predicate is that for the first time, deKooning depends almost entirely on color. There was little to remind us of his past penchant for linear form determination. As always there was a good deal of scraping and underpainting. But the final picture relied on the cross passages of full brush strokes—strokes so broad that they ceased to have a linear character. The striations in a sweeping deKooning stroke serve a structural purpose. They are carefully matched, opposed, interrupted to produce cross-passages of direction. Throughout these compositions one feels deKooning's determination to arrive at a horizontal-vertical poise. In fact, the diagonal motifs familiar in prior work appeared only in open gateways edging out of opposite corners.

These paintings seem to me, as I said before, to be an end rather than a beginning of an experience. DeKooning had to know, and know intimately what abstract space based on the plane means. The straight line has always been the means of creating a plane parallel to the picture plane, of preserving, as they say, the integrity of the picture plane. The curve, on the other hand, immediately penetrates into space. By denying the curve in his pictures, deKooning fulfilled a need expressed periodically in his past. But I think it is a need that will ultimately subordinate itself to deKooning's more basic impulse to simulate life through curving movement in space.

DeKooning has always used horizontal shelves and vertical ramrods to tauten his compositions, even in the turbulent pictures after the black-and-white calligraphic works of the late 1940s. But they were played against looping curves, and those acrobatic, twisting brush strokes that came to be the hallmarks of his style.

But the vivid impulse to the line which wings out and hooks into space is endemic just as it was in Rembrandt who also learned to

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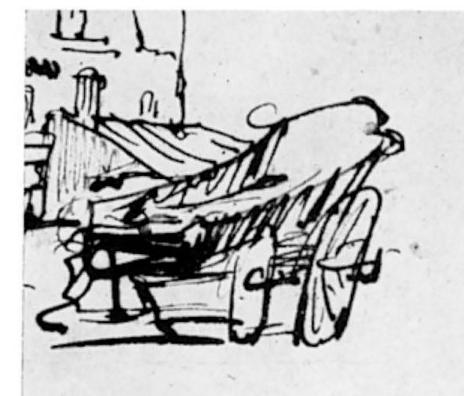
**BEATRICE WOOD**

McAndrews Road, Ojai, California  
Telephone: 2430

Rembrandt

Detail from Village Street

Courtesy Schaeffer Galleries, Inc.



curb the impulse by incorporating broad horizontal elements. In Rembrandt too the baroque, as opposed to the classicising instinct, remained dominant. If we compare the detail from a Rembrandt drawing (early period, before the more serene horizontal compositions of his last decade) with one of deKooning's sketches for his "Women" series, the parallel is unavoidable. Notice that Rembrandt's immediate impulse was to let the curving line of the top of the wagon arc out into space. The shafts or harnesses and the bent rods holding on the wheels repeat the vivacious hooking line. These impulsive hooks are practically identical in the deKooning drawing.

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I am not trying to relate deKooning to Rembrandt in terms of nationality, but rather in terms of basic temperamental affinity with a baroque artist. For all his experiments and for all his vagaries, deKooning is an instinctively baroque painter.

The values of the renunciations apparent in his show seem to me to be that deKooning has learned to depend on color, and learned to amplify the linear stroke, dilating it until it becomes emphatic form.

The sacrifices, on the other hand, include a loss of the specific form (the crossing and recrossing of rectilinear shapes, and the negative triangles they produce are after all frequent occurrences in non-objective painting and lose specific character) and a loss of the multiple imagery he used to find when he still permitted himself chiaroscuro, line, and half-tone to describe his subjects.

## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 19, 20, 21.*

### New This Month

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

### APPLIANCES

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

### ARCHITECTURAL POTTERY

✓(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has

been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

### CABINETS

(329a) Cabinet Work: Complete store and office interiors; factory finished and installed by skilled artisans. Architects' and designers' details faithfully executed. Expert consultation available on request. House Store Equipment Company, 8712 Mettler Street, Los Angeles 3, California. PLeasant 1-1156.

### DECORATIVE ACCESSORIES

(426) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lazer wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wegner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000

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NOTE: Literature cannot be forwarded unless occupation is shown.

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products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

(295a) Manufacturers of architectural woodwork, specializing in all types of fixtures for stores, offices, churches and banks. Large and complete shop facilities offer a complete range of work from small specialty shops to complete departments in large stores. Experienced staff to discuss technical or structural problems, and to render information. Laurel Line Products, 1864 West Washington Boulevard, Los Angeles 7, California.

(294a) Architectural Interior Metal Work: Specializing in the design and fabrication of decorative metal work, murals, contemporary lighting fixtures and planning, room dividers, and decorative fixtures of all types for stores, office buildings, restaurants, cocktail lounges, hotels and homes. Sculptured metals, tropical hardwoods, mosaics, glass and plastics are used in the fabrication of these designs. Send for information and sample decorative plastic kit, Strickley & Company, 711 South Grandview Street, Los Angeles 57, California.

### DOORS AND WINDOWS

✓(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

✓(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

✓(327a) Sliding Doors & Windows: The product line of Bellevue Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjustors at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

(236a) Arislide Aluminum Sliding Windows: Reduce installation costs, eliminate frames with new nail-in anchor fins. The windows may be nailed directly into studs. All sides are weatherstripped. Nylon bottom rollers insure smooth operation. Unique sliding unit is removable. Write for brochure: Michel & Pfeffer Iron Works, Inc., Dept. AA, 212 Shaw Road Road, South San Francisco, California.

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study Houses #17 and #20.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: Capitol 2-8146.

(290a) Indoor Movable Shutters: Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Avenue, Santa Monica, California.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Door, Inc., 3836 East Foothill Boulevard, Pasadena 8, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skyglare at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculty 1-1461.

(274a) Sliding Wardrobe Doors: Dormetco, Manufacturers of Steel Sliding Wardrobe Doors, announces a new type steel sliding wardrobe door, hung on nylon rollers, silent operation, will not warp. (Merit specified for Case Study House No. 17.) Available in 32 stock sizes, they come Bonderized and Prime coated. Cost no more than any good wood door. Dormetco, 10555 Virginia Avenue, Culver City, California. Phone: VERmont 9-4542.

(113h) Plywoods and Doors: Handsome catalog of great variety woods used in manufacture of Malarkey Plywood and Doors. Richly colored photographs illustrate various finishes, uses of plywood. Specifications and finishing suggestions for doors and plywoods included. Complete listing, explanations different grades. Catalog presented by Malarkey Plywoods, M. & M. Wood Working Company, 2031 North Columbia Boulevard, Portland, Oregon.

(217a) Aluminum Sliding Glass Doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion-resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumilite plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings;  $\frac{3}{4}$ " masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

#### FURNITURE

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstering; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

• Contemporary Furniture: Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Ariz.; Contract Interiors, 333 West Colfax, Denver, Colo. Sales representative: Casa Goldtree Liebes & Cia., San Salvador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead directly to the above address.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa, Schiffer, Elenhank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(167a) Contemporary Danish and Swedish Furniture: Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

✓(342a) Contemporary Furniture: Residential and office. Designed by Roger Kennedy, Gerald McCabe and Simon Steiner. Collection includes tables, desks, bedroom furniture, seating, high fidelity cabinets. Contract department, SM Furniture Company, Incorporated, 1812 Colorado Avenue, Santa Monica, California.

(297a) Furniture: Brochure of photographs of John Stuart chairs, sofas and tables, designed by Danish architects of international renown. These pieces demonstrate the best in current concepts of good design. Included are approximate retail prices, dimensions and woods. Send 25c to John Stuart, Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, New York.

(312a) 4-unit tabaret: Designed specifically to fulfill the needs of designers and artists for a work cabinet which combines good appearance with practical utility. Four modular units provide storage for every design tool and material including type catalogs and other reference books. Also available: a single-unit tabaret. For further information write: M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

Lindbrook Drive, Los Angeles 24, California.

(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 850 Beverly Boulevard, Los Angeles 48, California.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(304a) Furniture: The Thomas desk is a complete work center in one unit. Sturdy wood construction. Desk top durable Desk-lino, perfect drawing surface, stain resistant with simple, fool-proof, tilt-lift mechanism. Desk body available in blue gray or teal green. Special colors and finishes at extra cost. Dimensions: 30" deep, 60" long, 29 $\frac{1}{2}$ " high. Write to M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial

use; write for catalog.—The Dux Company, 390 Ninth Street, San Francisco 2, California.

(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho, Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

(301a) Furniture: Jack Sherman, Inc., announces a complete new service. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

#### HEATING AND COOLING

✓(323a) Heating and Cooling Systems: Racon Heating Systems are the result of over ten years of research and application in thousands of California homes, and in commercial, industrial, and institutional structures. The Racon Boiler is made in four sizes—from 90,000 BTU to 260,000 BTU. Racon Radiant Cooling in ceilings is a recent development with a promising potential. Racon Swimming Pool Boilers are used in direct fire and radiant heat installations of pool heating. For detail booklet write to: Racon Heating & Cooling Corporation, 795 Kifer Road, Santa Clara, California.

#### LIGHTING EQUIPMENT

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps: modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Citlin, 917 3rd Avenue, New York 22, New York.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglas-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

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(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form; square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating.—Lightolier, 11 East Thirty-sixth Street, New York, New York.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(253a) Television Lighting: Catalog No. 4 is a result of research and development to meet television's lighting needs. Contents include base lights, spotlights, striplights, beam-lights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 West 43rd Street, New York 36, New York.

(375) Lighting Fixtures: Brochures, bulletins Pylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, California.

✓(255a) Lighting Equipment: Skydome, basic Wasco top lighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connolly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(319a) Ceiling and Wall Fixtures: Complete line of contemporary ceiling and wall fixtures, residential and commercial, created by Denmark's leading architects and form designers. Materials featured are spun-metal with glass or teakwood. Also combinations of glass and teakwood, and other variations. Excellent choice of colors available in most fixtures. This exciting new line is of particular interest to architects and designers, and inquiries are invited. Nordic Imports, Inc., 7853 Seville Avenue, Huntington Park, Calif. Cable address: Nordicimp. Phone: LUDlow 7-2977.

(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interreflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

#### MISCELLANEOUS

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

✓(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. Nutone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

✓(328a) Home Radio Intercom: Guardian MK-II provides entertainment, protection, convenience. Exclusive squelch feature automatically shuts off radio when baby's cry or unusual noise interrupts, transmits cry or noise, then radio resumes playing. Set also features fire warning system. When temperatures reach burning point, a loud electronic signal is sent through every station, including front door speaker so neighbors are alerted if you are away. Available in all colors; up to nine stations installed. Merit Specified for Case Study Houses No. 18 and No. 20. For brochure write to G & M Equipment Company, Inc., 7315 Varna Ave., North Hollywood, Calif. Phone: STanley 7-1624.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29 $\frac{3}{8}$ " x 9 $\frac{3}{8}$ "; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

(146a) Fiberglas (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglas Corp., Toledo 1, Ohio.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

(956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CS-House 1952.—Incineration Division, Bowser, Inc., Cairo, Illinois.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment including prints on how to build in kitchen or den. Merit specified CSHouse No. 17.—The Rotir Company, 8470 Garfield Avenue, Bell Gardens, California.

✓(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial buildings. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, California. Phone DUnkirk 7-8131.

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(360) Telephones: Information for architects, builders on telephone installations, including built-in data.—A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

(289a) Sound systems: HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information. California Sound Products, Inc., 8264 Melrose Avenue, Hollywood 4, California. Phone: WEbster 1-1557.

#### PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

#### ROOFING

✓(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

✓(341a) T Steel Roof Decking has met with enthusiastic approval due to its contemporary architectural effects, as well as economical and structural advantages. This deck spans up to 32 feet, forms a diaphragm to transmit seismic and wind loads while acting as an economical means for electrical and acoustical treatment of ceilings. For further information: T Steel Corporation, P. O. Box 487, Kirkland, Washington.

**SOUND CONDITIONING**

✓(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

**SPECIALTIES**

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(337a) Contemporary Serving Accessories: A running catalog on a comprehensive collection of dinnerware and serving components which can be combined in unlimited ways. Excellent for designers in working with clients. A continuing creative program within a nucleus of basic vessels in porcelain, ironstone, rockingham, earthenware, etc. Design directed by La Gardo Tackett, Imported by Schmid International, Distributed by Richards Morgenthau, 225 Fifth Avenue, New York, New York.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(183a) New Recessed Chime: The K-15 is completely protected against dirt and grease by simply designed grille. Ideal for multiple installation, provides a uniformly mild tone throughout house, eliminating a single chime too loud in one room. The unusual double resonator system results in a great improvement in tone. The seven-inch square grille is adaptable to installations in ceiling, wall and baseboards of any room. — Nutone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(267a) Fireplace: Write for free folder and specifications of "Fire-hood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

**STRUCTURAL MATERIALS**

(207a) Unusual Masonry Products: Complete brochure with illustra-

tions and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(318a) Concrete Structural Wall Units: Design information and construction data available concerning Carduco, the most unusual building material made. Carduco is structural, approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H. Stanton (Orange County), California.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive storefront remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

**SURFACE TREATMENTS**

✓(340a) Davidson Brick Company manufacturers of Modular Steeltyd Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(179a) Filon-Fiberglas and nylon reinforced sheet: Folder illustrating uses of corrugated or flat Filon sheets in industry, interior and outdoor home design and interior office design. Technical data on Filon together with illustrated breakdown of standard types and stock sizes; chart of strength data and static load. Additional information on Filon accessories for easy installation.—Filon Plastics Corporation, 2051 East Maple Avenue, El Segundo, California.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

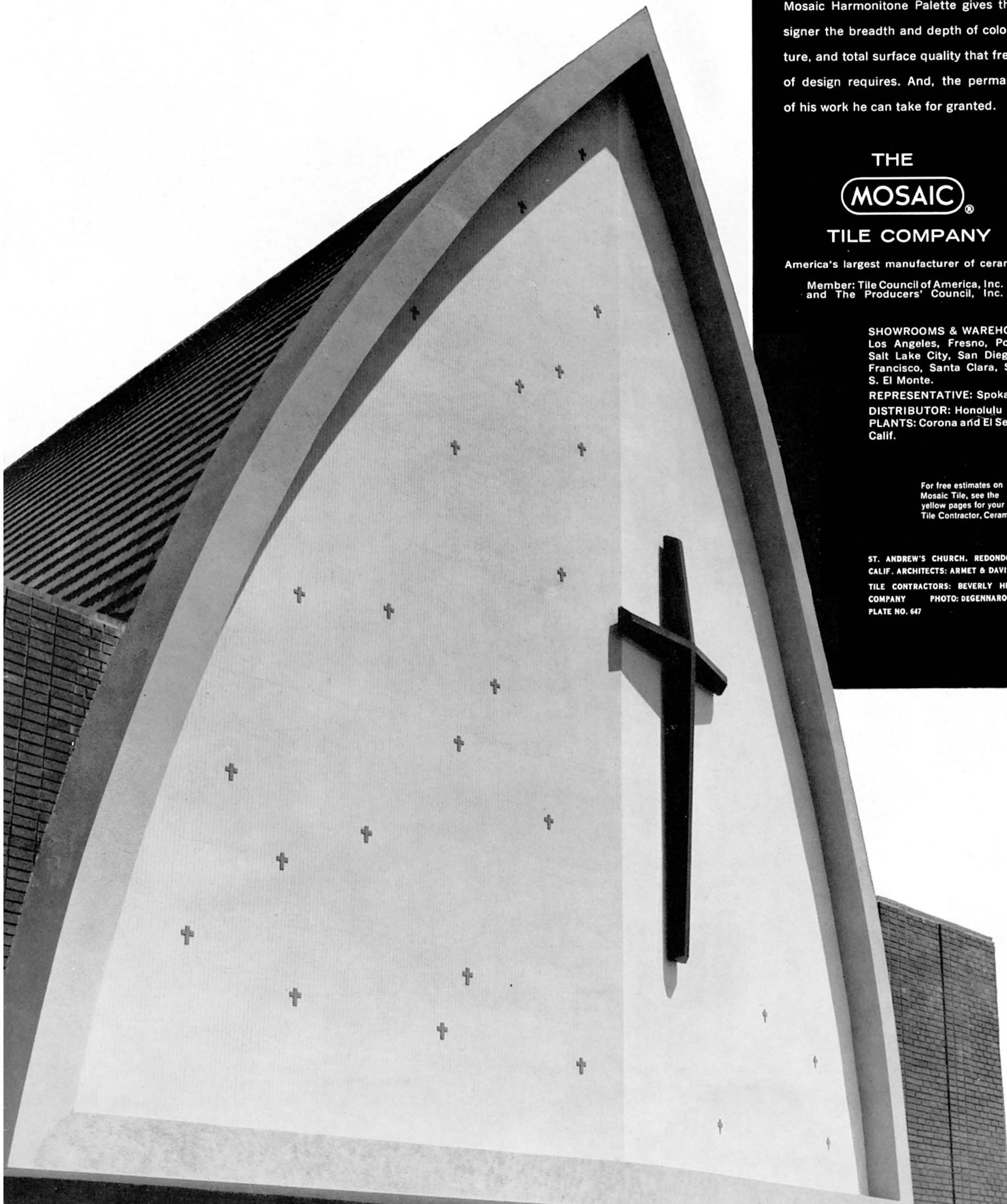
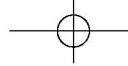
✓(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

(336a) Surface Treatments: Vitrocem glazed cement finishes are being used by more and more architects where a hard, durable impermeable surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window - wall construction. For information and samples, please write to Vitrocem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(184a) Masonite Siding: Four page bulletin describing in detail approved methods application of tempered hardboard product especially manufactured for use as lap siding. Sketches and tabulated data provide full information on preparation, shadow strips, nails, corner treatments and finishing. Masonite Corporation, 111 W. Washington Street, Chicago 2, Illinois.

(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber



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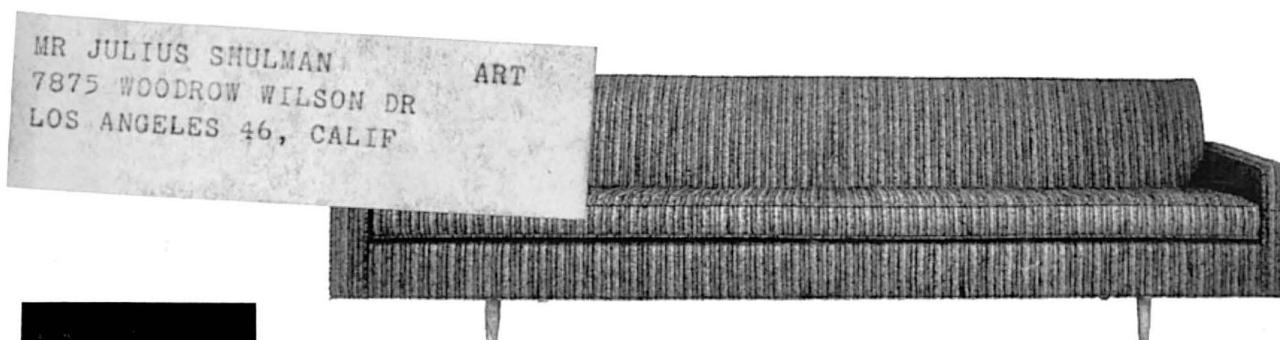
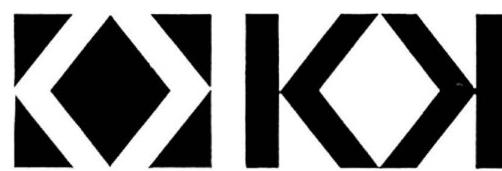
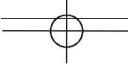
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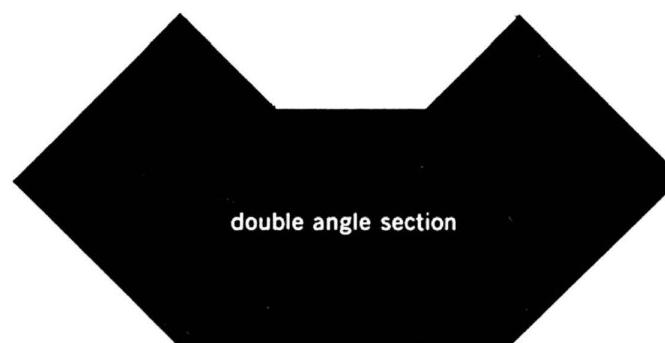
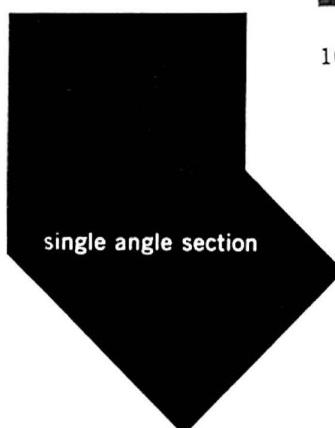
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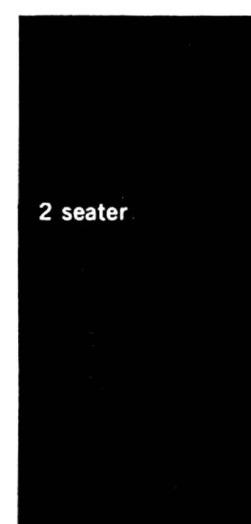
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